THE JAPAN MAGAZINE

MARCH 1911

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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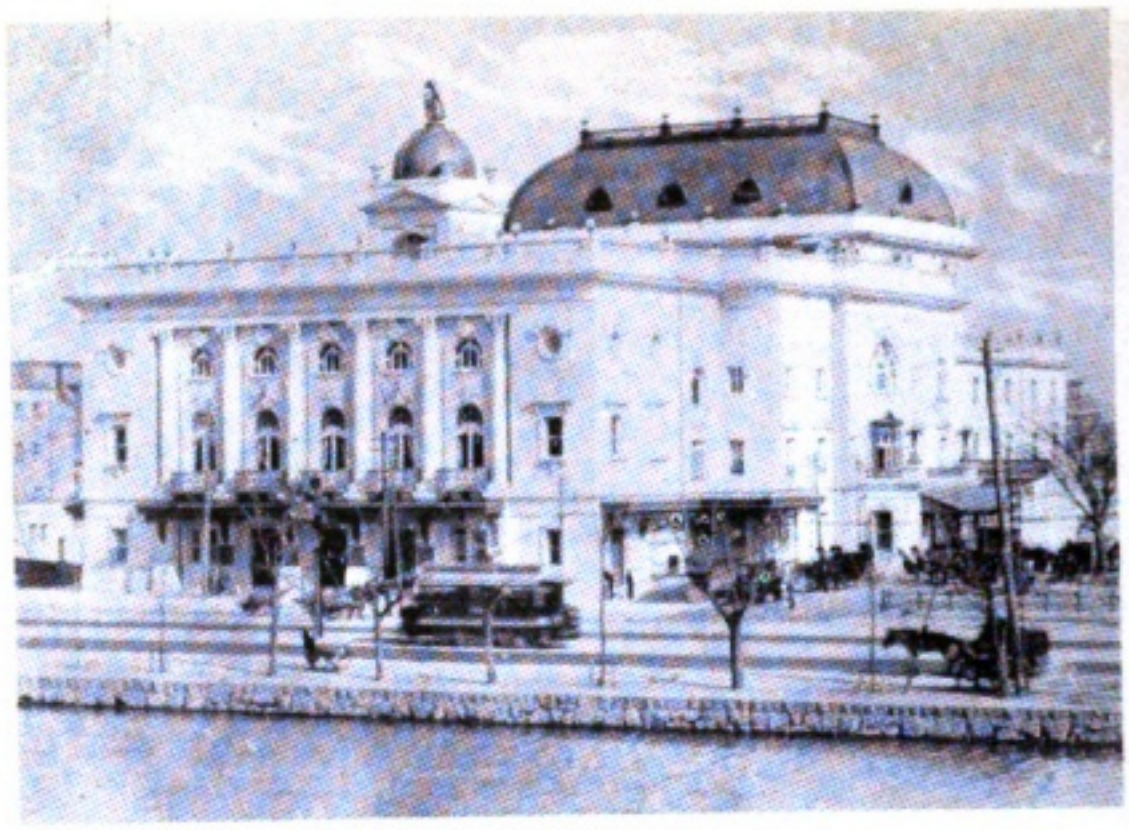

NEW IMPERIAL THEATRE

FOYER

CORRIDOR

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THE JAPAN MAGAZINE

VOLUME ONE MARCH 1911 NUMBER ELEVEN

THE NEW IMPERIAL THEATRE

By RENE T. DE QUELIN

ONE of the most positive realizations of the tremendous advance in modern progress made by the Japanese, is the up-to-date and attractive building of the new Imperial Theatre. No item in construction, decoration or perfect equipment has been overlooked or set aside from want of knowledge or the unwillingness to meet the necessary expenditure. The undertaking has been put through under the able leadership of Baron Shibusawa, president of the Board of Directors, who together with other prominent business men in Japan, invested capital.

The architect was Mr. T. Yokokawa, who travelled through all Europe and America visiting the important theatres for the purpose of acquainting himself with the most improved modern plans for such buildings, in order to be able to give to Tokyo a splendid new theatre such as any city might be proud of. He has succeeded most admirably, not with the building alone, but with its embellishment and decoration, for which he secured the services of two of Japan's foremost artists, Eisaku Wada and Saburosuke Okada, both of whom spent years in Paris ateliers and whose technique is strictly of the modern European school of painting. All the sculptural decorations were executed by Ichiga Murata.

The building stands on one of the most prominent sites in Tokyo, facing the Imperial Castle, on the beautiful, wide thoroughfare following the moat, Yurakucho, Kojimachi. The surrounding grounds are unobstructed, so that the building can be seen to advantage from many points, and a picturesque view of the Castle grounds may be had from the windows of the theatre.

So well was every requisite planned, that even the workshops, light and heating plant and scene painters ateliers show the same architectural care and consideration both for exterior appearance and conveniences as does the main building. The artisans of no country in the world can compare favorably with the Japanese in the exquisite care and

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untiring patience they express for detail and its perfection.

The building is a Japanese interpretation of French Renaissance, with some American suggestions at the entrances. The white enamelled brick edifice rises from a solid granite foundation; it has a commanding façade divided into three sections, and important entrances on either side of the building for the admittance of Royalty; all of generous proportions. A cornice line of moldings marks the limit of the first story, and from this point there is a deep inset, the upper portion of which is carried by six large fluted Corinthian columns which extend three stories; between the columns are tall French casement windows which light the grand dining hall occupying two stories. An upper set of windows that light the second balcony, gives height and beauty, suggesting quite a Georgian appearance. The entabliture is in good proportion, surmounted by a well balanced balustrade running around the roof, upon each post of which is a large globe electric lamp. The exterior of the stage section is finished in the same white enamelled brick, with the same compensating care and attention to decorative details given the façade; and its roof, which rises in graceful French architectural lines, is covered with dark grey slate, and crowned with a metal railing. This part of a theatre in the Western world is usually neglected, and the stage entrances a tolerated abomination of darkness and other misgiving features; but nothing of this sort occurs here, so that actors and actresses may pass in and out with the same convenience and ease provided for the audience.

In the first lobby are the ticket windows at either end; the floor is of marble in alternating dark and light blocks; the wainscoting is of Italian Sienna marble with a base of a dark grey native marble; the steps that ascend to the foyer, are of a light grey marble and of easy rise and generous tread, and have, at each end, a rich balustrading of Sienna marble and bronze grille work, with newel posts of the same material supporting handsome electric lamps.

The walls and ceiling of the foyer are soft and harmonious in color panelled with gilded moldings; the wainscoting is the same in the lobby; at either end marble staircases lead to the balcony floor, and passing around the corridor to the right and left the grand staircases that ascend from the Royal entrances are seen; they have heavy balustrading in gilded bronze. Check rooms are at hand, and well fitted retiring rooms are on either side; double swing doors of green baize, having a circular swing peed, so as to avoid opening them unnecessarily, form entrances at each aisle in the auditorium.

The splendid proportions and decorative display to be seen on the balcony floor is a most agreeable surprise. To the front—separated from the auditorium by a wide promenade, is a spacious and elegant dining room with panelled walls of native Katsura wood with inlay, and frame work in oak, all in soft natural finish, delightful in tone and texture. The spandril frieze, formed by the circular-headed transoms of the doors and windows, is a succession of mural figure panels portraying mythological and historical subjects representing the twelve months: January, card playing; February, grafting of plants; March, doll festival; April, dancing and cherry blossoms; May, horse-back riding; June, the iris; July, sea bathing; August, the full moon dance; September, showing the ancient method of extracting perfume from the chrysanthemum by covering its centre with cotton wadding; October, falcon hunting;

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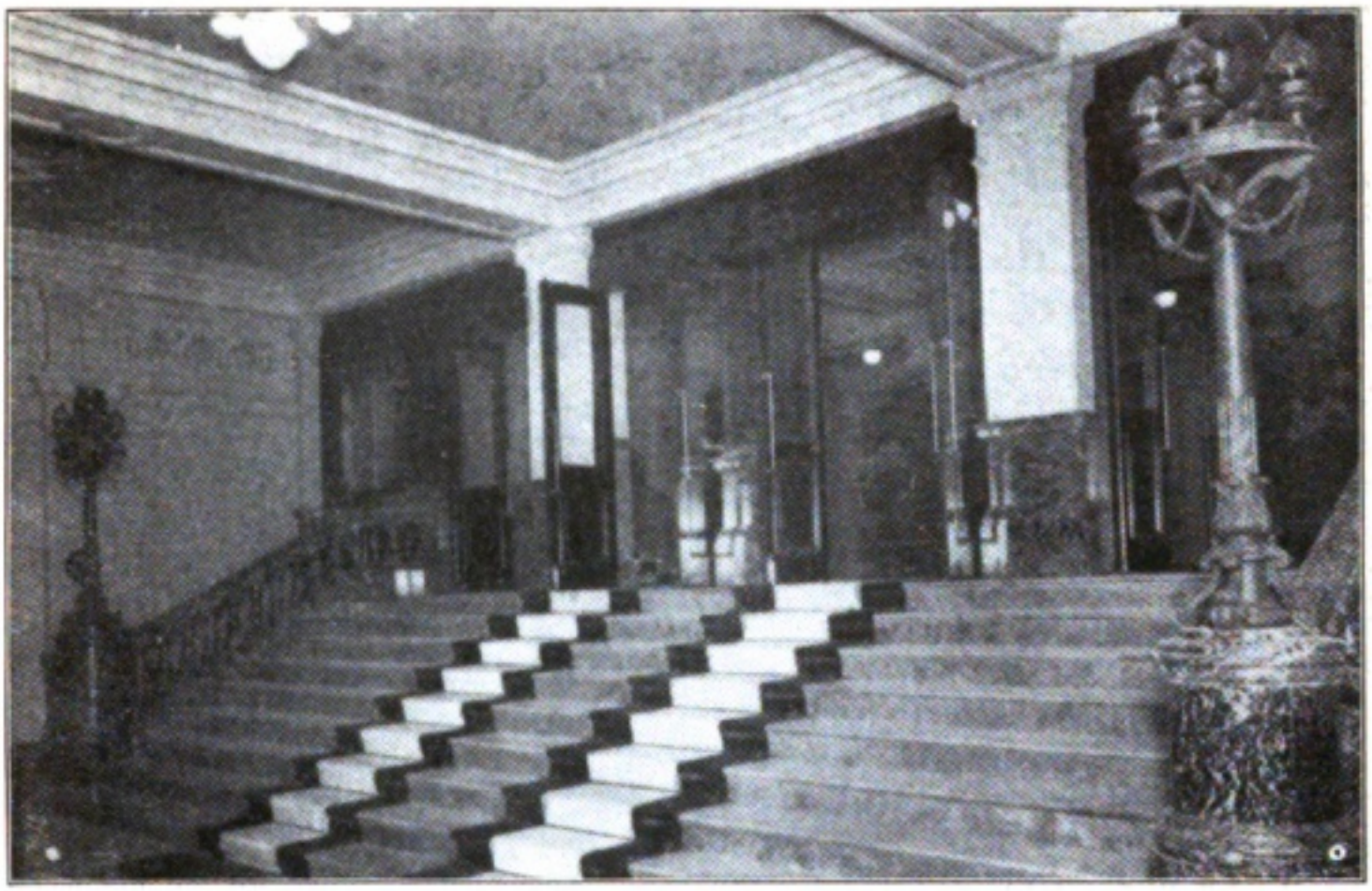
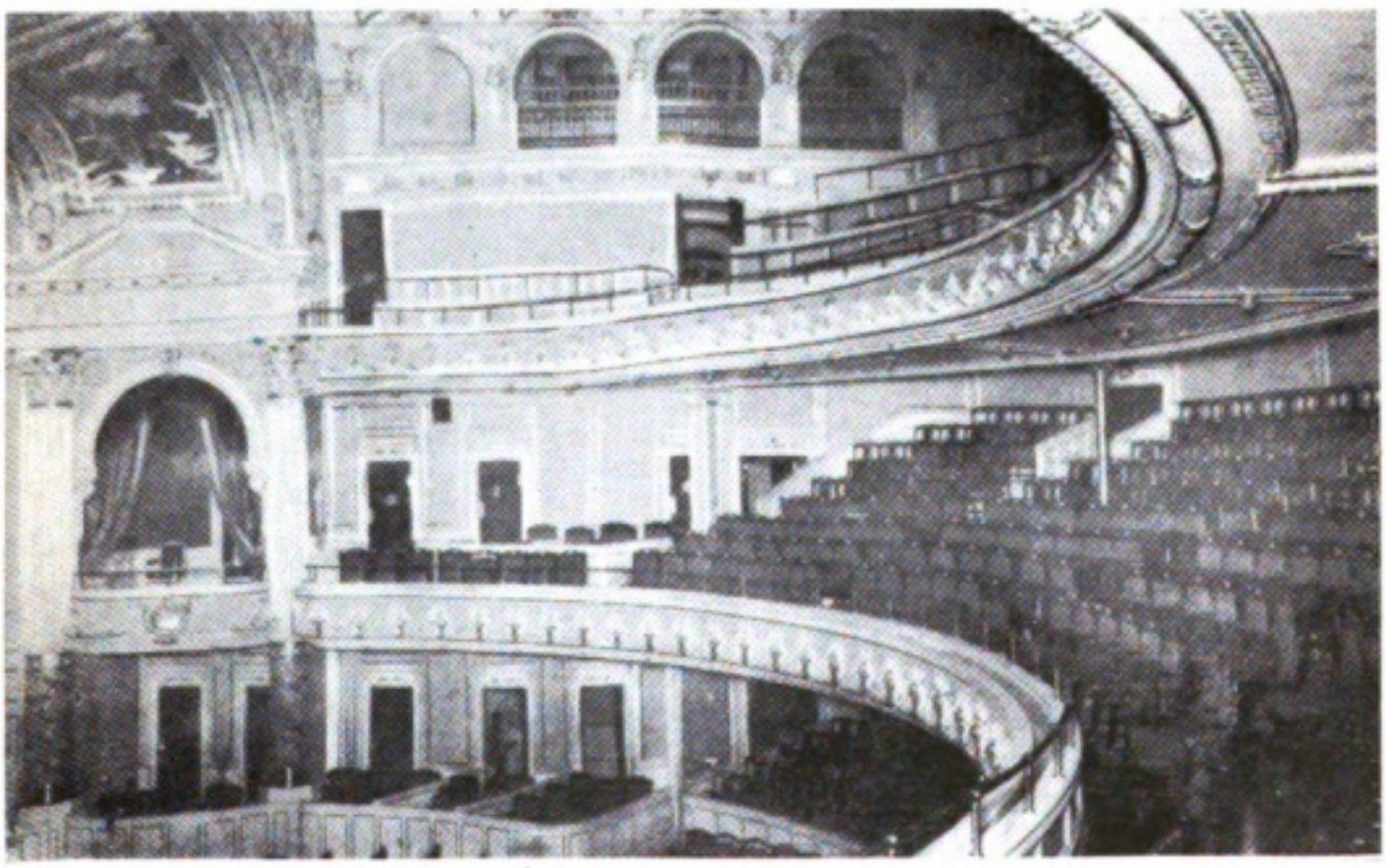


IN THE FIRST LOBBY



AUDITORIUM

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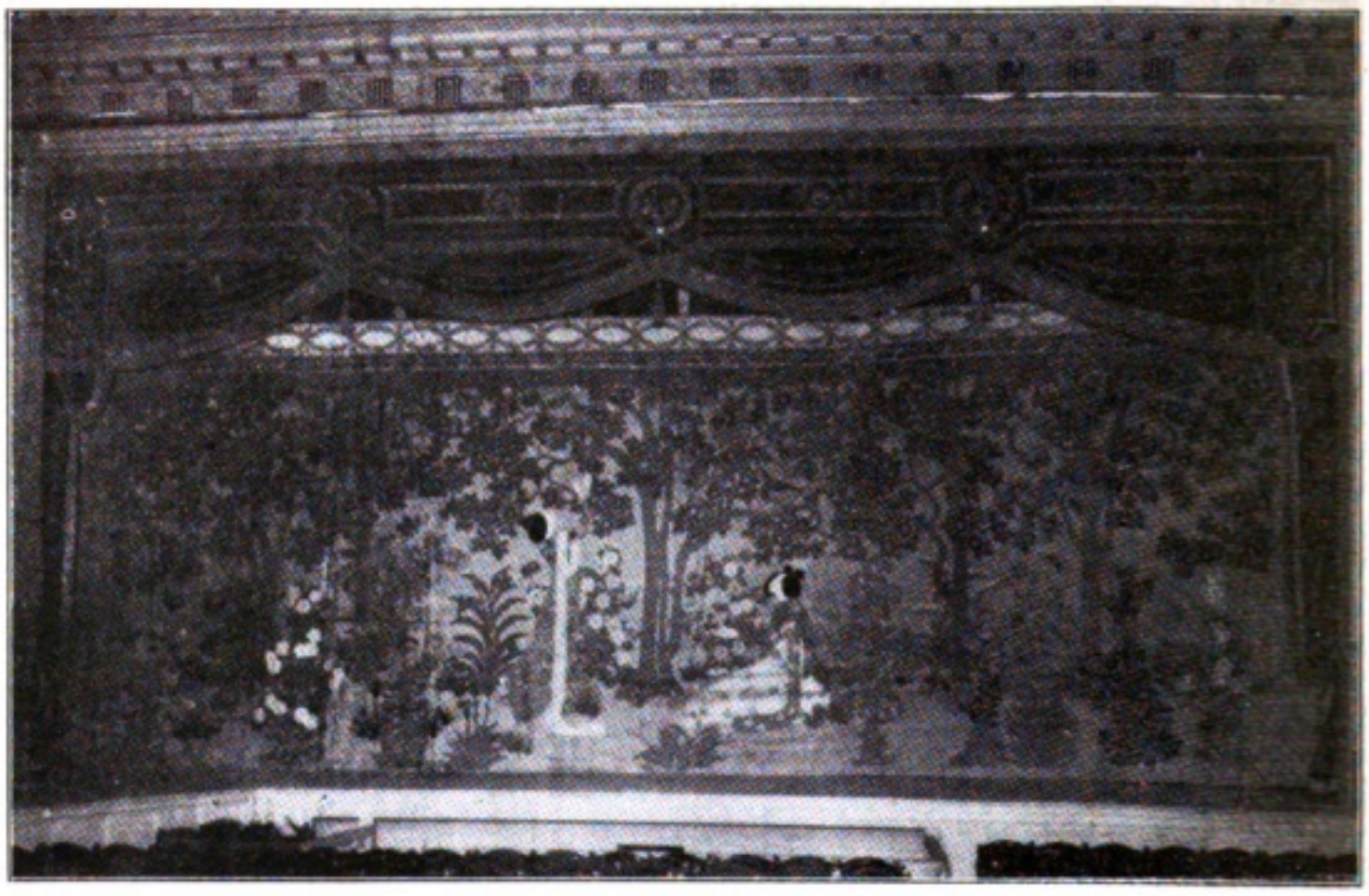
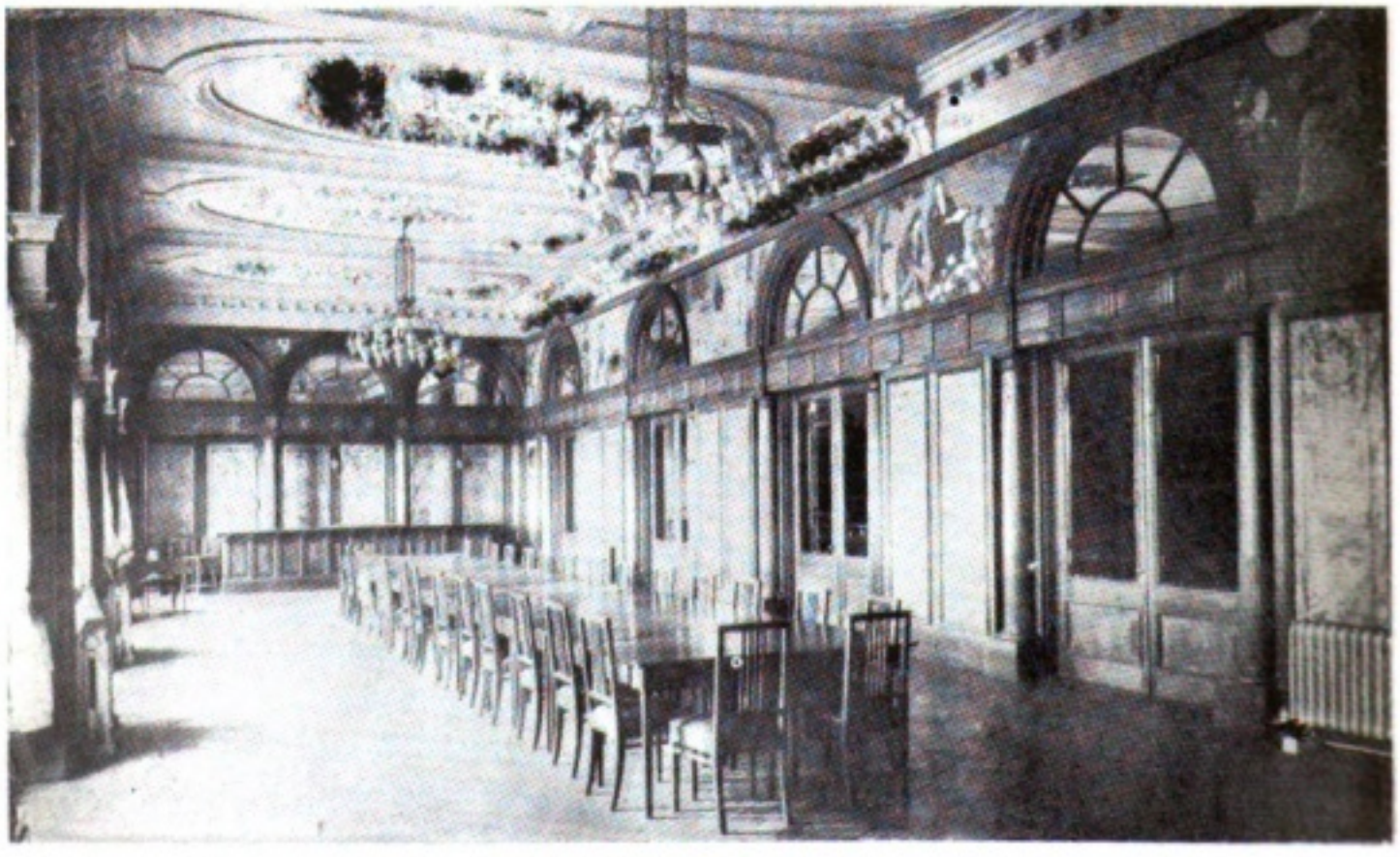


THE EMBROIDERED CURTAIN



MAIN DINING HALL

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November, rowing on the river to enjoy the snow scenery; December, the great holiday market display. Each of these scenes was chosen from a different historical era in order to show the varied costumes that have been in use. All are by Mr. Wada, who gave much attention to mural work while studying in Paris. The ceiling, divided into four sections by shallow beams supported by corbel brackets whose soffits are embellished in color, as are those of the arches, shows large circular panels occupying each section, from two of which drops an electric chandelier. The field is profusely decorated, and all the moldings are in gold; filet bands of gold on plain surfaces upon which are painted conventional ornaments in color, add to the wealth of the whole.

A balcony forms a mezzanine floor in the promenade, about which a very handsome bronze open grille balustrading of chrysanthemum design of pure Japanese spirit, is most effective.

Two sumptuous apartments, which in their tasteful furnishing and decoration have the air of belonging to some grand chateau, are intended for the use of the Royal family; one of which is in rose, white and gold, the wall hangings being rose silk brocade; the walls of the other have Japanese landscapes set in natural wood; these were executed in oil color, European method, by Saburosuke Okada, and show the excellence of his talent and training. Other apartments in semi-Japanese style afford ample convenience and comfort for parties such as are usually held for the theatre among the Japanese, all opening into the very spacious hall forming a grand promenade.

The auditorium is a harmony of contrast in delicate greens, with a wealth of gold, offset by rose drapery and upholstry, and red carpeting. It is here that the culmination of the excellent work of the architect is seen. The imposing sections of the Imperial boxes rise between two immense Corinthian columns, whose lower shaft is of imported marble of a rose tone, supporting a classical pediment on which are clustered a flock of doves in full relief; below the cornice is a semi-circular crown to the opening, resting on corbel brackets, richly decorated in its spandrils with relief-work, the whole in soft tones of cream and green and a splendor of gold. From a scolloped lambrequin in green with applique of gold, drop rich rose silk curtains, looped at the sides by cord and tassels; the woodwork is in cream and gold, and the walls hung with rose brocade, the chairs in white and rose.

There are three box sections after the Imperial boxes; the balcony which circles between these, is divided into dress and family circles, and an innovation is found in an arrangement to prevent articles carelessly dropped from falling upon the spectators below, by a space being between the actual front of the balcony and the railing in front of the balcony seats. There are two galleries.

Below are four orchestra boxes on either side and the pit, the total seating capacity being two thousand.

The ceiling has one circular, major panel formed by bold enriched moldings, within which are four panels decorated with figures, the subject being taken from a well known mythological legend, the tradition of the descent to earth of one of the maids of the moon goddess; these floating figures also fill the proscenium arch. In the centre, is an immense leaded dish light, about which the four panels circle, outside of which is a close circle of lights, and again decorative panels filling the remaining space, all of which mural decorations are by Eisaku Wada. The fronts of the balcony and gallery have a row of lights each of

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which are supported by cherubs resting upon a continuous conventional ornament that binds the whole together. Through frosted globes the light is beautifully diffused, and there is no unpleasant glare. The proscenium panel proper bears in its centre a large modeled medallion supported by two enormous peacocks whose gorgeous tails extend along the bottom of the panel and on the top of the cornice; the birds are in their natural gorgeous colors, while the medallion is in cream and gold. The field of the panel is divided diagonally by opposing lines of relief in near divisions, decorated in gold, with the background of the intervening small panels in a soft green. The cornice below is of classical design, the entabliture of which has a fine scroll ornament in relief and upon which rests, at frequent intervals, fragments of Japanese fret work both in gold. Below this drops a silk velvet lambrequin in green and gold, ornate with fringe, cord and tassels; a curtain of the same material hangs in rich fullness on either side, supported by cords and tassels; the silk drop curtain shows two female figures, Japanese, gathering blossoms from the trees; the scene, a conventional one, is beautifully embroidered in natural colors upon an exquisite ground of ecru silk. An imported steel fire curtain separates the stage from the auditorium.

One of the most successful features of the building is its perfect acoustics; even an inexperienced speaker can be heard with great distinctness, from any part of the house. The stage is large and there are well arranged dressing rooms; a Japanese characteristic is, that a part of the stage projects into the auditorium, and connects with a side passage so that entrances and exits are effected thereby. The building is steam heated throughout, and has excellent ventilation; there are plenty of exits and commodious stairways that allow the house to be emptied in a few minutes without accident or disorder.

Grand Opening Ceremonies took place March one and two, admittance by invitation only, and proved a great success. At four P. M. a representative audience of Tokyo elite society very nearly filled the house and when the curtain rose a circle of gentlemen, those who added to the city this splendid theatre, were there to greet and welcome their guests. Addresses by Marquis Katsura, Premier, Baron Shibusawa, Mr. Tokokawa, the architect, and others were delivered, after which an old Japanese ceremonial dance called "Sambaso," was given.

Then supper was announced, and the entire audience passing into the dining halls, was served with a sumptuous repast, the best wines, champagne and tea flowing freely.

Following this a play entitled "Yoritomo" was presented, the time of which was the Kamakura period, for which the stage setting and scenery were superb in every detail. The cast was fine, its members masters of their art, and the costumes were gorgeous. This little drama belonging to the old school of Japanese acting, was followed by a one act comedy of the modern school, called "My Dearest Wife", portraying the tantrums of a Japanese shrew, and the effective cure administered by the husband. The first scene was a noted plum garden. Then came the piece de resistance, a Flower ballet in which twenty dainty Japanese girls took part; their lovely costumes and the grace and beauty of their movements at once charmed. For staging, costume and action, this ballet might have done credit to old Drury Lane. The scenes, painted conjointly by Eisaku Wada and Renzo Kita, were most admirable.

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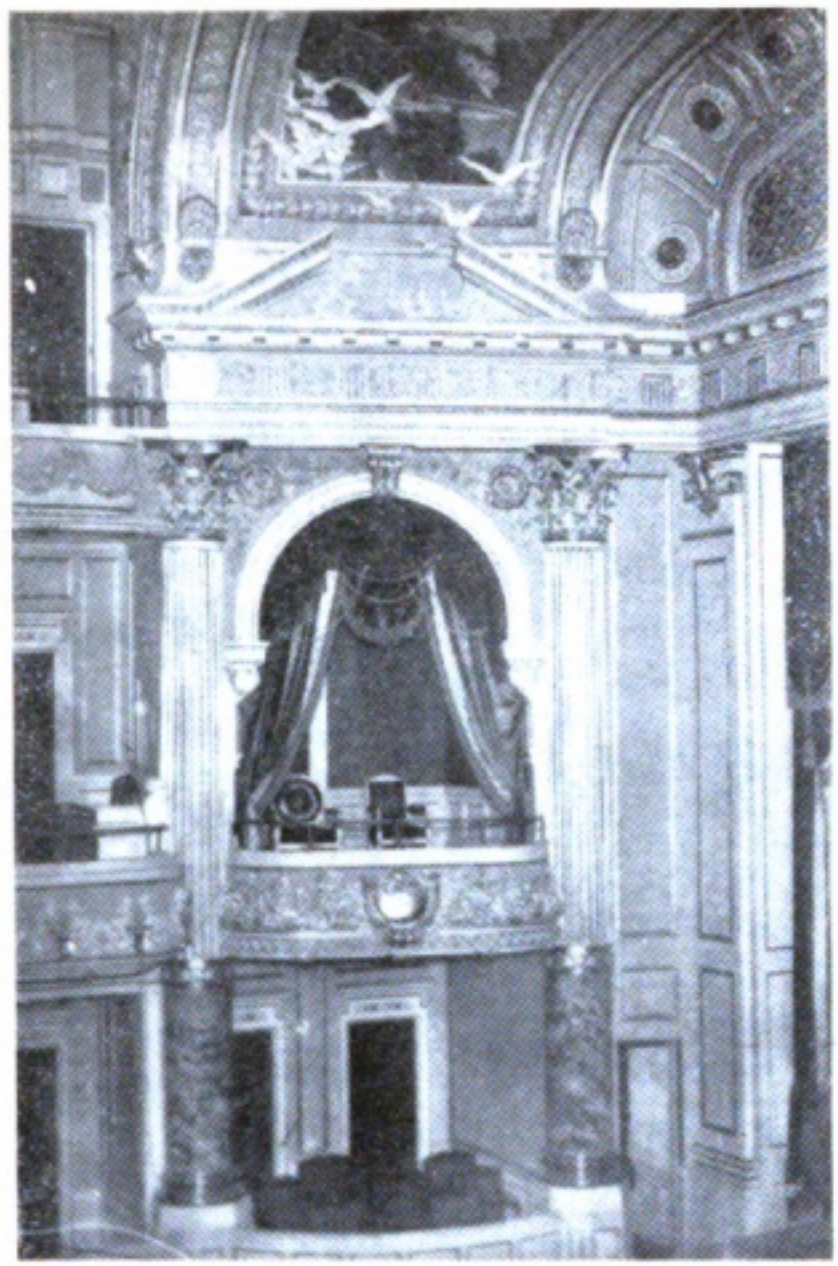
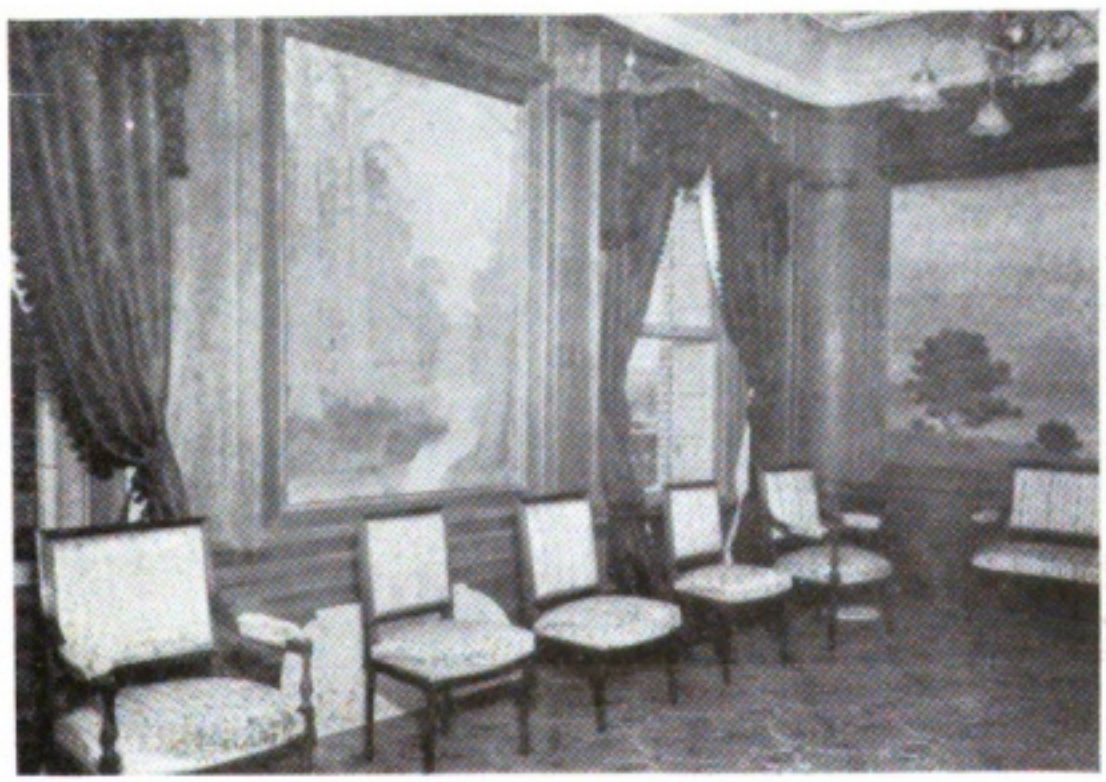


AN IMPERIAL BOX



RECEPTION ROOM

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COUNT OKUMA

PRESIDENT TAKATA

MAIN LECTURE HALL

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WASEDA UNIVERSITY

COUNT OKUMA, in 1882, established the *Semmon Gakko*, or Tokyo Academy, in what was then a small suburb known as Waseda; but not until twenty years later, when the school was reorganized, did it assume that name and become a university. The change was made to meet two pressing needs of the time, for as the instruction at all higher institutions was given in foreign languages, by foreign teachers and even by native ones, it was necessary that a student should become proficient in that language before pursuing his ultimate studies or attending the lectures, which necessitated a year or so, which time might be spent in acquiring the desired knowledge if he might study in his native tongue; the then state of things also restricted investigation and advanced research, and it was in order to afford young men the opportunity of obtaining an education in the vernacular, and to encourage extended study and free investigation that this institution became what it now is, through the earnest efforts of Count Okuma and his associates, Mr. Ono, a scholar and statesman; Dr. Takata, now the University's president; Dr. Amano, dean of the College of Commerce, and Dr. Tsubouchi, of the College of Literature.

In a country which had for centuries been under the despotic rule of feudalism and consequently where education was hardly to be distinguished apart from the government, it was a most important undertaking to stimulate and promote freedom of investigation, and it is something for which this group of noble men deserve highest praise.

Politics, Economics and Law were the courses the Tokyo Academy embraced when it first opened with its sixty-five pupils. Naturally the aim of the institution was misunderstood by the Government, and received neither praise nor patronage from official families, and "not infrequently a police officer would be sent to the class room of the Academy and if the students were found engaged in speeches or discussions of a political nature, even though they were simply for the sake of exercise in elocution or for the study of theory, the officer would order the meeting to adjourn." But time dispelled any doubts the Government may have had about Count Okuma's educational undertaking, and appreciation took their place.

Notwithstanding the opposition with which the school met in the beginning, the enrollment had increased sixfold by the fifth year, and before that time had been placed in the way of becoming self-supporting. A system of instruction by correspondence was inaugurated and a Publishing Department established to take charge of the work which, by 1895, embraced the Law course, and secured for its members a diploma after three years satisfactory study. At present, middle school, commercial and higher courses are conducted by this Department, and the students taking advantage of the opportunity thus afforded have numbered two hundred fifty thousand since 1890.

Besides the above, this Department has carried on a splendid work in publishing standard works both original and translated enabling the general public to gain a wide knowledge of various phases of Western civilization through such writers as Justin MacCarthy, Woodrow Wilson, Mayo-Smith, Dernberg, Adolph

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Prins, B. C. Skotlowe; and Tsuboi, Nakamura, Tsubouchi and others among Japanese authors.

Two magazines are issued, "Reports of Waseda University," a monthly, and the "Diplomatic Review," a bi-monthly.

It was not until 1889 that the literary course was added, at the suggestion of Dr. Tsubouchi, who sought to save from complete decadence the national literature, which had suffered so greatly during the three decades in which only political problems had engrossed the public mind. The Department of Literature has done much under the able leadership of Dr. Tsubouchi, novelist, dramatist and critic, to harmonize the thoughts of the East with those of the West, and has proved a great success.

With changing the basis of the Academy in 1902, its scope was broadened and its facilities greatly extended, and at the end of four years of the new regime, the number of students had increased to four thousand, in the Preparatory school, the two Academies and the College of Politics and Economics, Law, and Literature.

Waseda was the leader of other private universities and a new era in advanced education was ushered in. A little later the College of Commerce and the Higher Normal School were established, and with the twenty-fifth anniversary of the founding of the institution came the announcement of the approaching inauguration of a College of Science and Engineering, and the promise of a Medical College and Hospital. At this juncture, His Majesty the Emperor, pleased to hear of the progress and development of this seat of learning, graciously honored it with his august support, in the gift of a handsome sum from his private chest, the initial unsolicited donation which started a fund for the new College, the example being followed by Their Highnesses, Princes of the Blood, and such noted statesmen as Prince Ito, Marquis Katsura, Premier, Prince Iwakura, Minister of the Imperial Household, Prince Tokugawa, President of the House of Peers, Count Komura, Minister of Foreign Affairs; Count Tanaka, Ex-Minister of the Imperial Household, etc., etc. A large number of distinguished personages of the Chinese Empire also made generous contributions, in appreciation of the fact that a special Normal Department for Chinese students had just been instituted, and this school has since had some two thousand pupils, and has graduated several hundred teachers who now fill important posts in their native land.

The administration of the University is in the hands of a President, a Board of Trustees, a Faculty Council and a Board of Overseers, the chief responsibility, of course, devolving upon the president.

The academic year begins September ten and ends July twenty-one, with a winter vacation from December twenty-five to January ten. National holidays, the anniversary of the University and Sundays are observed as holidays.

Students who have completed the middle or normal school course may enter the Academies of Waseda without examination; otherwise they must pass an entrance examination. A year and a half must be spent in the Preparatory, three in the Academies and three in the Colleges, the courses of instruction being most diversified and complete. The tuition fee for the whole course in the Preparatory is twenty-six dollars; sixteen dollars yearly in the Academies and twenty-two in the Colleges. It is usually paid at three fixed periods, but may be arranged for in monthly payments. The dormitory expenses are four dollars a month, three for board and one for rent;

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students' remittances are made through the Postal Savings Bank Transfer System.

Examinations are given for promotion and graduation, written, oral or by thesis, as decided by the professor in charge. Diplomas are granted by the Preparatory and the Academies, and degrees conferred by the colleges; fellowships are established in each of the latter to promote higher scholarship, and a post graduate course is open to graduates or those properly qualified.

Dormitories have existed since the inception of the institution, and have expanded in accordance with the growth of the whole, having only recently undergone renewals and additions. There are some one hundred fifty rooms, each occupied by two or three students, for whose accommodation there are three dining rooms, two bath rooms and two social halls. Dormitory students must arise at six o'clock; they may breakfast between six thirty and seven thirty, dine between eleven thirty and one, and have supper between five and seven; they must be in their rooms by ten o'clock and retire by eleven. Dormitories and their students are under the direction of a superintendent, a managing accountant and three representatives chosen from among the students to act as envoys between the official management and the student body. A culinary committee of students regulate the week's menu, inspect the food, check the bills and keep order in the dining room.

Great enthusiasm is shown by Waseda students for physical training and athletic games and sports, for which are provided a large hall for ping pong and other indoor games, four tennis courts, an archery range, a hall for fencing and *jujutsu*, classes in military drill, swimming and rowing, a course for races and field day exercies, and last but not least, for in this Waseda is in the front rank, the base ball ground. The Waseda team challenged the Stanford University (Cal. U. S. A.) team in 1905, and spent two months in America, playing twenty-six games, in only seven of which they were victorious; but they learned invaluable lessons and returned to Japan to revolutionize its base ball circles, now grown considerably, and only the past season was Waseda visited by the Chicago University team and a series of interesting games played. The fact that Waseda was a heavy loser has only increased the boys' determination to master this American national game, and perhaps another opportunity will see them victorious.

An autumn Regatta takes place on the Sumida River and Field Day exercises in the spring at Waseda grounds. The Kano, most approved method of *jujutsu* is taught; in this native athletic art there are many experts.

Foremost among the student organizations is the English Speaking Society, noted for its half yearly public entertainments of classical dramas, particularly Shakespearian, in which the boys have achieved great success. The Society has monthly meetings and social gatherings and garden parties.

There are also French and German, Chino-Japanese, Indological, Economic, Political and Literary Societies; Eki and Nichiren Clubs; Young Men's Buddhist, Christian, Public Morality and Oratorical Associations; an Art Club and a Musical Society.

The Library is a most worthy feature; it has rapidly increased its number of volumes which now reach a hundred fifty thousand.

The total number of students pursuing various courses available is now eight thousand, and the number of instructors has grown to one hundred seventy-eight; while Waseda's alumni

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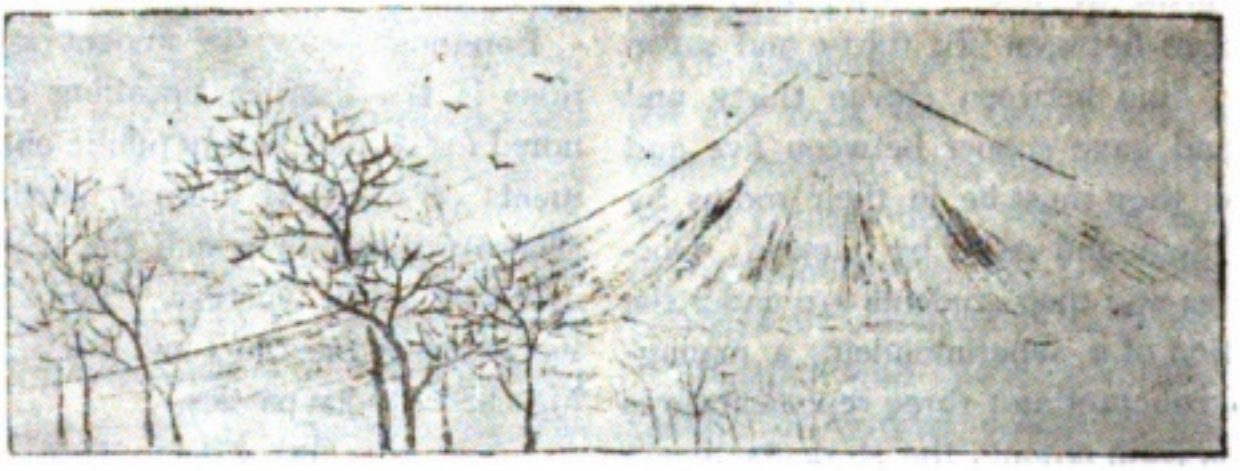
aggregates seven thousand and has played a most important part in the building up of a new and higher civilization in the Orient.

The changes consequent upon progress have been witnessed with greatest satisfaction by thousands who have not only the interest of the University, but that of their country at heart. No chance for broadening its influence and scope has been missed, but the principles upon which the institution was founded were such that time nor advancement in method and learning have wrought no change in them for this was the announcement made in the very beginning: "The efforts of the Academy will be directed towards avoiding the danger of making too much of theories and dogmas, and of producing doctrinaires or dreamers; but its endeavor will be to cultivate an accomplished ideal citizen, who should have the mastery of theory and its application, and who should possess an exalted ideal as well as common sense."

The loyalty and self-sacrifice of the professors have been commented upon on various occasions, and have most certainly done much toward making Waseda the highly esteemed institution it now is.



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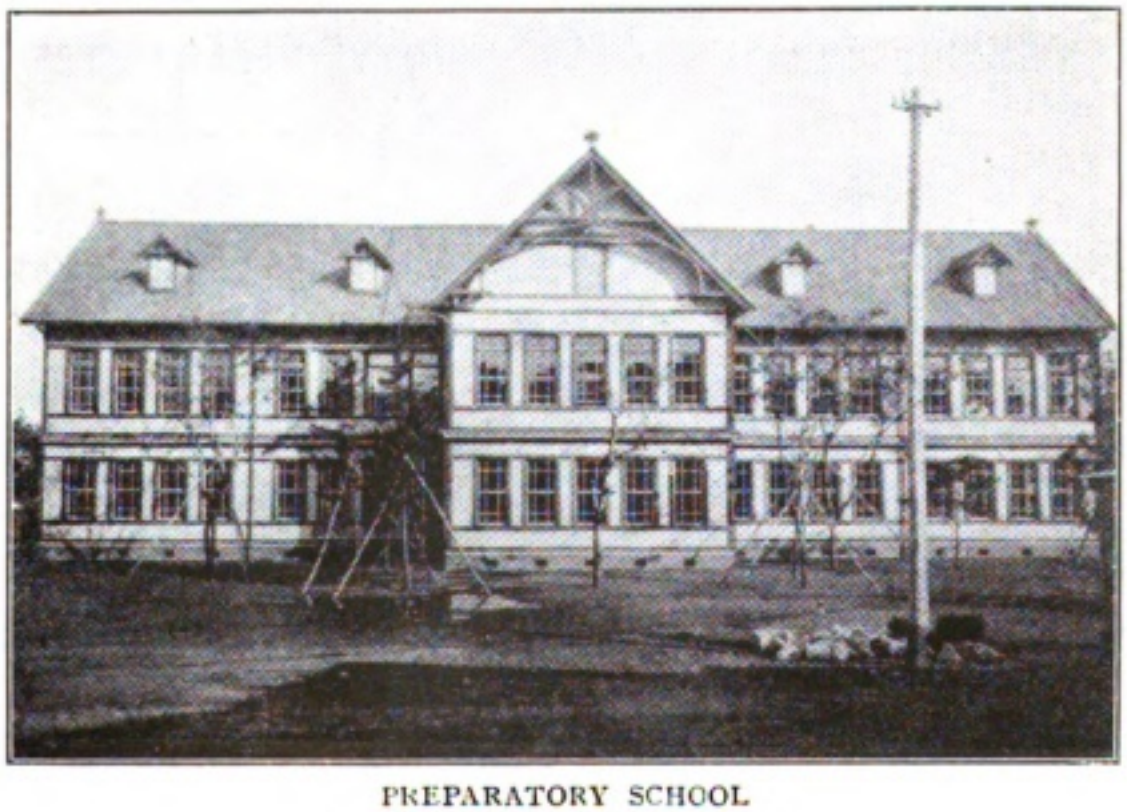

PREPARATORY SCHOOL

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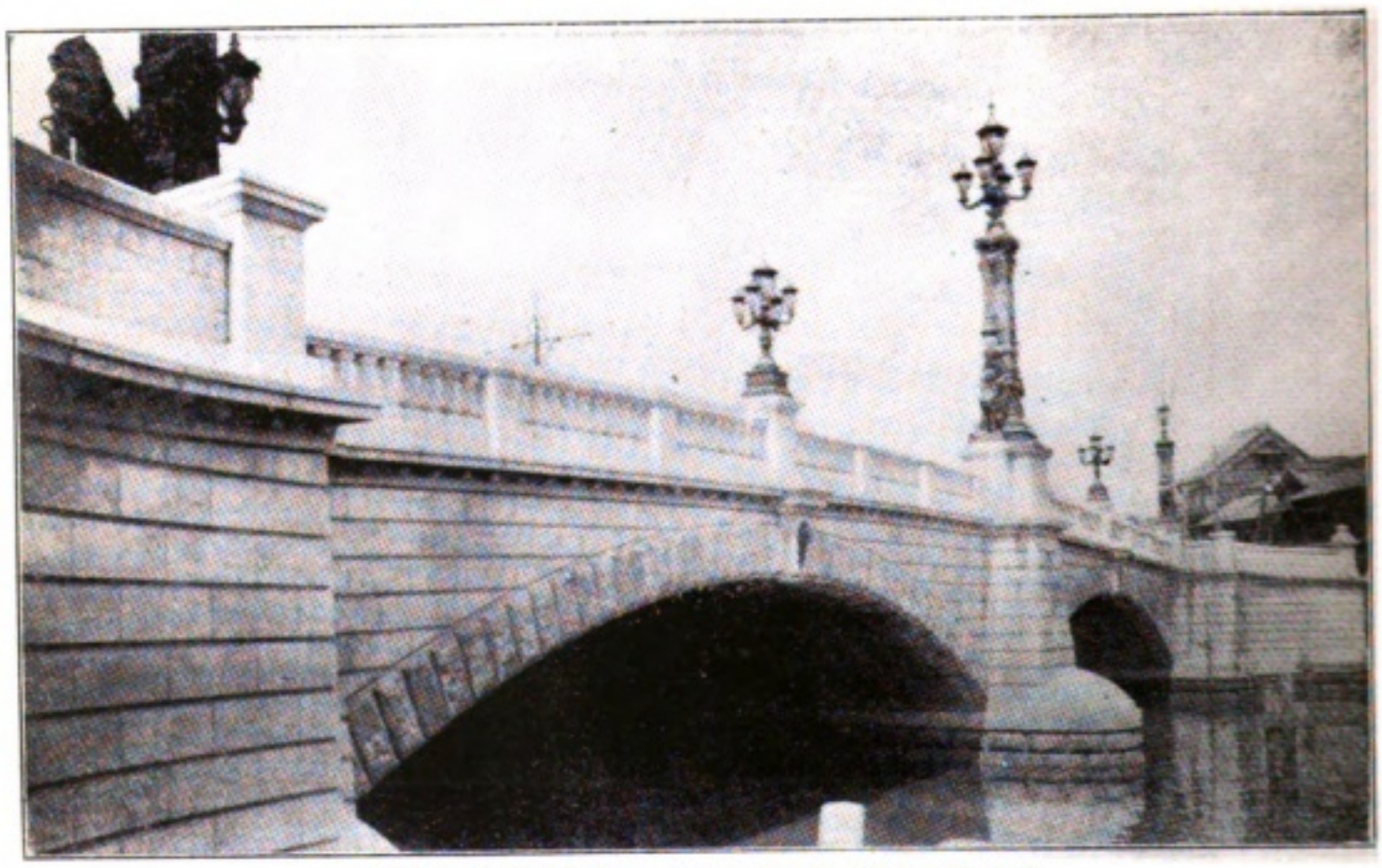
KINTAI-KYO, OR BROCADE GIRDLE BRIDGE



NEW NIHON-BASHI, OR RISING SUN BRIDGE

KARAHASHI, OR CHINESE BRIDGE

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BRIDGES IN JAPAN

THE distinctive characteristics of most of the bridges that form such an interesting feature in many places in Japan, are Chinese or Indian, the art of bridge construction having been borrowed from the Celestials after the introduction of Buddhism into the Mikado's country, those in use prior to that time being of the *tsuri* and *mannen* types, some of which are still to be found and which we will consider presently.

The most striking peculiarities of Japan's bridges are the greatly curved, sometimes semi-circular spans, and the ornaments, particularly the *giboshi* or caps used on the posts, which are decidedly Buddhistic, the form having been taken from descriptions in canonical books in which reference was made to a treasure called *Boshi no Maya*, or Maya's (Buddha's mother) hat.

On stone bridges, which abound, and number those built as much for effect as for utility, the trimmings are of the same material; but on wooden bridges, they are of metal, usually bronze, but sometimes brass or lacquered gilt, and add greatly to the artistic appearance.

There are a number of bridges in the Empire which are famous for one reason or another, but among them are three particularly so; and, like places and scenes in Dai Nippon, such as the *San Kei* (Three Most Beautiful Places), and *Omi Hakkei* (Eight Beauties of Lake Biwa), are grouped and set aside for extra attention and special admiration. These are the three most famous bridges: the Kintai-kyo, the En-kyo, and the Fuji-bashi.

The Kintai-kyo, in Suwo Province which borders the Inland Sea, spans the Nishiki (literally, brocade) River, hence its name Kintai, meaning 'girdle of brocade.' It is not of remotest antiquity, dating from about 1781, but conditions necessitated a construction quite different from that ordinarily used in Japan, and its unusual form, together with its proportions has made it an object of interest throughout the land. It was built by the *Daimyo* of Kikkwa, Hiroyoshi, who decided to overcome the difficulties of the very swift stream which had made a bridge impossible to his predecessors, who thought only of wooden piers such as they had been accustomed to see. The five-spanned, stone-piered bridge, with its stones lead-bound in many places, and its piers reinforced with iron rods, reaches a distance of nearly five hundred feet, and bespeaks the ingenuity of those who planned it as superior to the time in which they lived.

En-kyo, or The Monkey Bridge, connects the precipitous banks of a mountain torrent, in the province of Kai, in the district of Mt. Fuji. Ninety feet above the water, it rests upon brackets formed by timbers driven into the earth, between which the distance is one hundred ten feet. Its name is said to have been given from the fact that monkeys used to cross the stream at this point in their unique way of forming a chain, and that the first bridge was of such uncertain construction as to be suitable only for monkeys, and its name has seemingly made for fame. Quite near is a railway bridge of the usual type.

Third among the distinguished trio, the Fuji-bashi or Wistaria Bridge, is situated in a wild and isolated mountainous section on the Japan Sea, and is seldom seen by tourists, native or foreign,

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but its great height above the stream over which it is suspended, and its growth of wistaria have made it a wonder. Near the foot of Tateyama, one of Japan's highest peaks, flows the Iwakuragawa, and thirteen hundred feet above it hangs this very uncertain and narrow Fuji Bridge, which few undertake to cross.

The *mannen* and *tsuri bashi* are very rude bridges still seen in central and eastern parts of the country; *mannen bashi* meaning 'bridge of ten thousand years,' and *tsuri bashi*, 'hanging bridge'; the former is the most primitive form, being but a piece of timber tied at the ends to any available support, and the latter really hangs and sways, being fastened by means of wire which but lately took the place of bamboo ropes.

Of real interest to the stranger in the land is Yume-no Uki-hashi, the Floating Bridge of Dreams, not because of any individual or extraordinary character, for it is only a commonplace wooden structure, but from its peculiar and sacred associations, for over its narrow arch have passed the funeral corteges of many Imperial persons. As the procession passes at the midnight hour, when such ceremonies are held, from this small bridge, into the waters of the tiny stream it spans, have been cast the flowers, fruit and edibles that formed the sacrificial offerings to the dead emperors or empresses, for several hundred years.

This Floating Bridge of Dreams lies between Tofukuji and Sen-Yuji, near Kyoto, where are the tombs of eighty emperors and eight empresses, for all of whom the same sacred ceremony was performed, unchanged through six centuries and fresh in the memory of many, having taken place as recently as 1897, when the Empress Dowager was lain to rest in midnight melancholy.

Near by, in the picturesque grounds of Tofukuji, is also a little bridge not unworthy of mention, for its poetical name, purpose and position; for this Bridge of Heaven, passing, as it does, high above a ravine with its rushing rivulet, from one to the other of its precipitous sides, which are covered with maples, was built for beholding the beauty of these, when they glow in the radiant autumn fires that warm the heart of him who poetizes.

The oldest of noted bridges, the Long Bridge of Seta, was described in the *Japan Magazine* for February, and another, the Sacred Red Bridge, of Nikko, in an article about that historical place in the December number.

Second in antiquity, but doubtless foremost in historical interest, is the Uji Bridge, crossing the river of that name in the province of Yamashiro. It was completed with great difficulty, by the plans and work of a Buddhist priest, in 645 A. D., and formed an important strategic position of attacks on the old capital, from the south, as the Uji must be crossed to reach Kyoto from that direction, and this bridge was the easiest and quickest means of access, in consequence of which it became the scene of a far-famed battle (1180) in which Gen-sammi Yorimasa, at the age of seventy-five, distinguished himself for heroic and almost miraculous valor, defending the bridge against a Taira army of twenty thousand, with but a small band of warriors, from whom he withdrew as the end was nigh, to the Buddhist temple grounds near by, and committed suicide.

In the province of Echigo, over the Shinano River, is the Bandai Bridge, the longest in the Empire. It is a wooden structure built in 1886, and crosses the river just before it flows into the sea at Niigata, its length is two thousand five hundred eighty feet.

Over the Kamogawa, in Kyoto, are a number of bridges the principal ones

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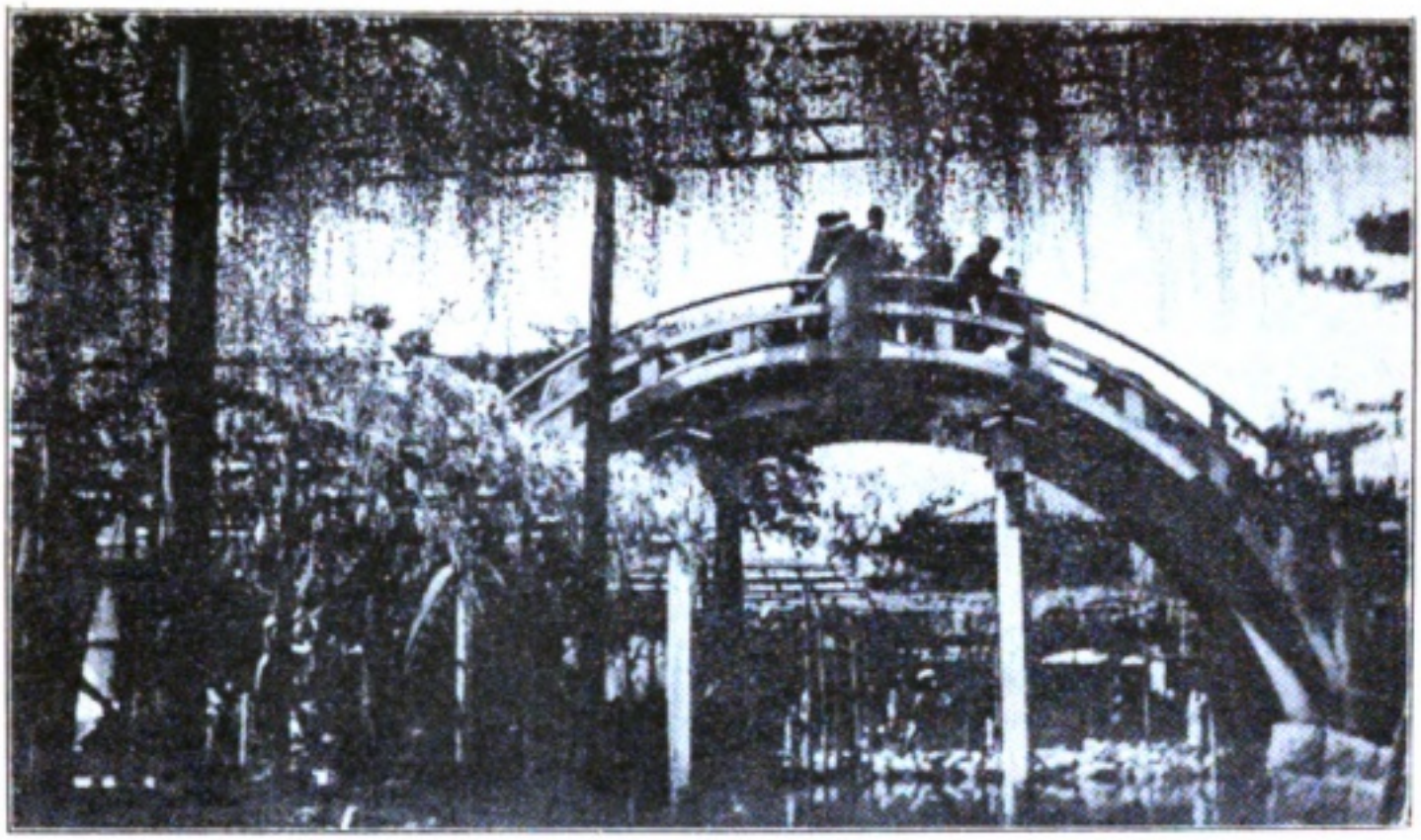
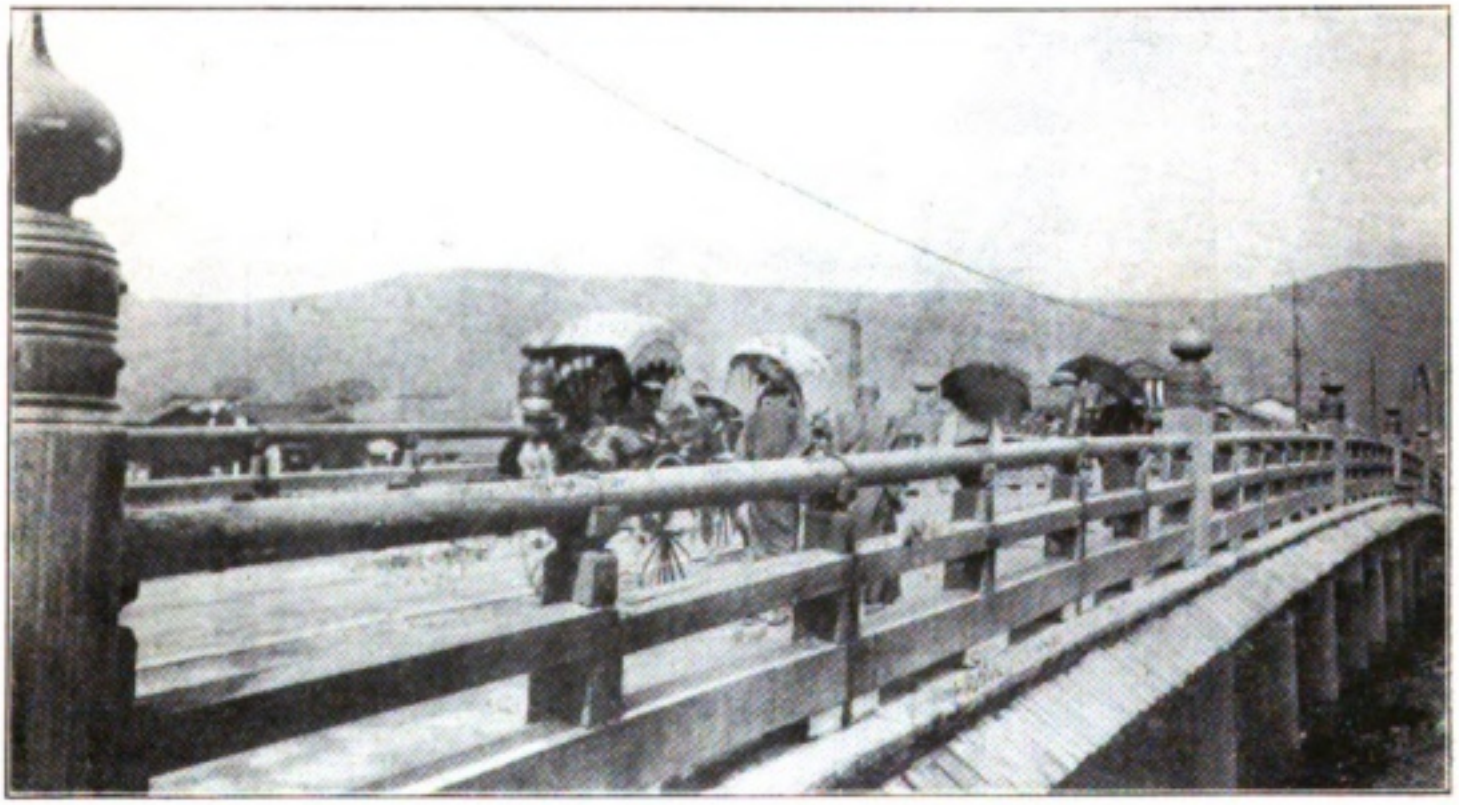
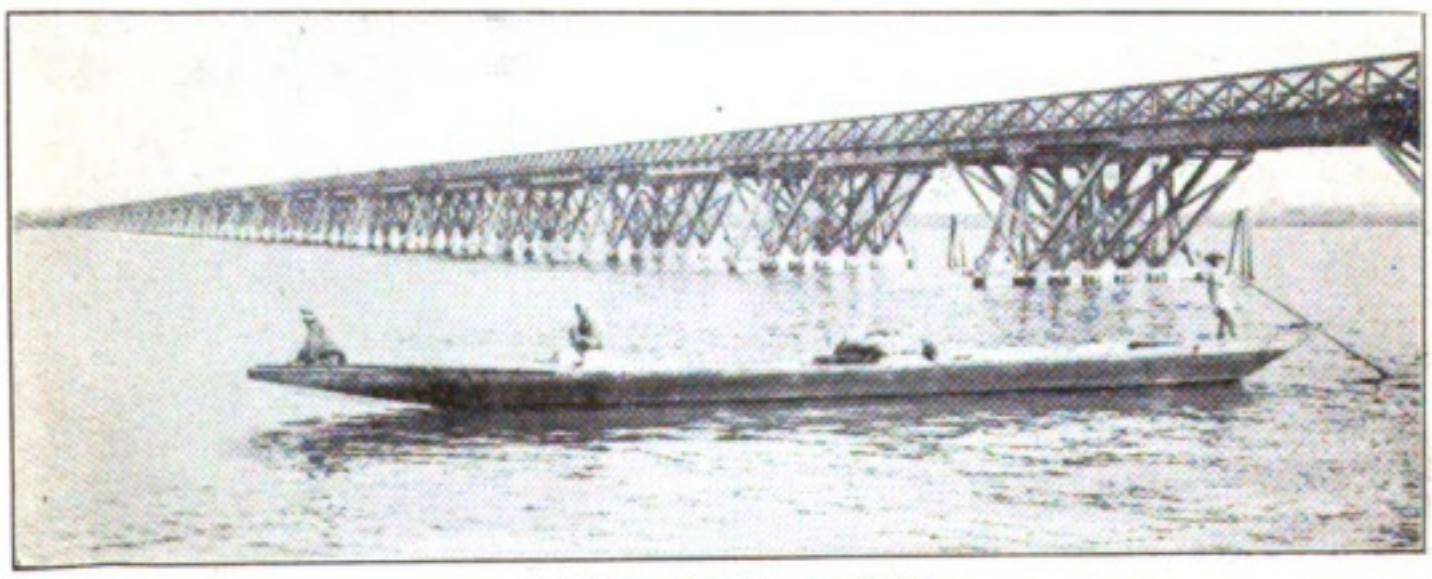


TAIKO BRIDGE, KAMEIDO



GOJO BRIDGE, KYOTO



BANDAI BRIDGE, NIIGATA

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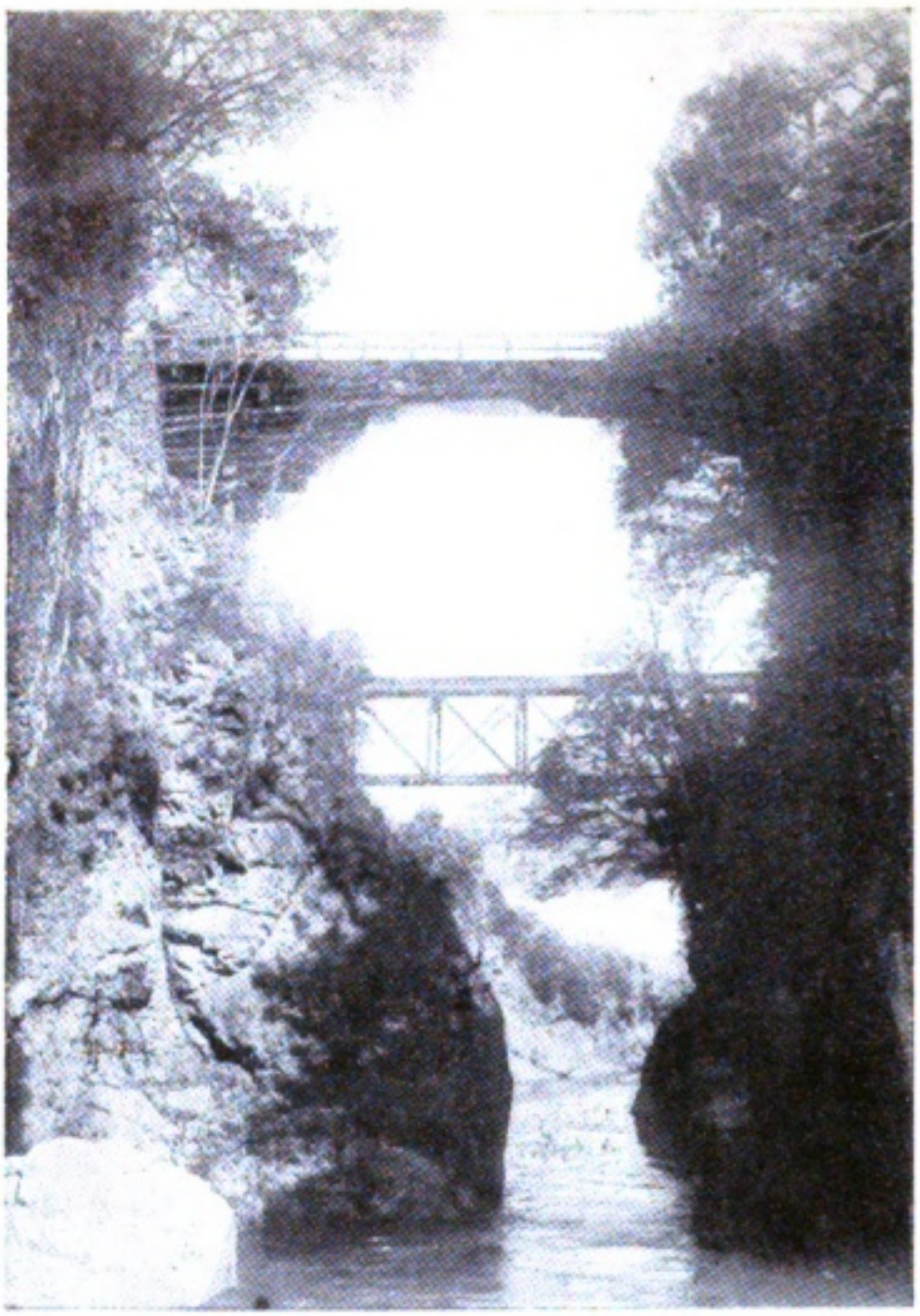
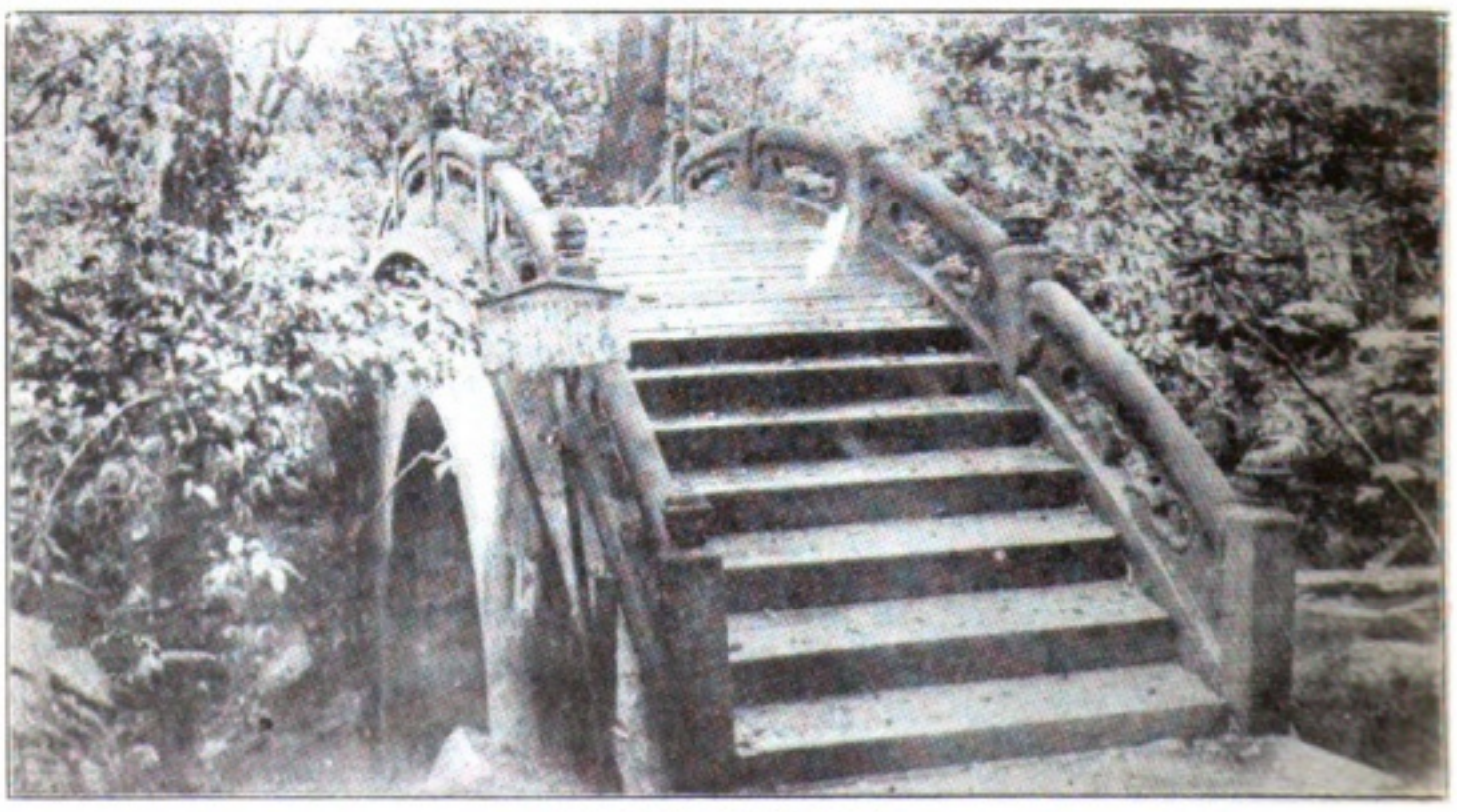


EN-KYO, OR THE MONKEY BRIDGE



A RAINBOW BRIDGE

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connecting the divisions of the main business streets, Sanjo, Shijo and Gojo, Gojo-bashi being the most famous as having been the scene of the thousand duels fought by the wonderful Benkei, who, during the conflict between the Taira and Minamoto families, stationed himself nightly upon this bridge and challenged every passerby, having sworn to possess himself of a thousand swords one by one from those who chanced to become his opponents, which he had pledged to Buddha as a prayer for the success of the Minamoto clan. Benkei's great prowess had enabled him to defeat every antagonist until he had obtained all but one of the thousand swords. In the mean time, stories of the dire deeds which took place every night on Gojo Bridge had filled the people with terror, and they believed some monster devil reigned there to claim its victims, and the place became deserted after dark. Benkei had waited several nights in vain, when finally a youth appeared, and answering the prompt call to arms, soon overcame his astonished enemy, who had at last met his match, and surrendering to his princely conqueror, he enquired his name and was pleased to learn that it was no other than Yoshitsune, (son of Yoshitomo, head of the Minamoto clan, who had been killed by the Taira faction), and Benkei immediately became a retainer of the gallant young nobleman. This tale became a fireside story, and through it the Gojo Bridge was made famous.

The entrance to Nishi Otane temple, Kyoto, is effected over a picturesque stone bridge called Megane-bashi because of its resemblance to a pair of eye glasses, its under structure being in the form of two circles; and on this one may stand and gaze upon the lotus pond beneath, filled, in spring, with the great blossoms that typify Buddhistic purity.

While there are many bridges in Tokyo, over the Sumida River and the numerous canals that water the moats and afford transportation facilities for various commodities, none of these lays any special claim for particular attention with the exception of Nihon-bashi, first built, in the beginning of the seventeenth century. It spans the largest canal and is now practically the centre of the city, though at the time it was built, the sea was in sight, the reclamation of the land not having taken place), and one of the present buildings obstructed the view of the rising sun; hence the name Nihon.

Soon after its construction it became the centre from which the distances of other places were calculated, and in a measure retains some such importance; it was in the early days the place where criminals were exposed to public view for humiliation, and also where great notice boards heralded government announcements. It has in the past year been reconstructed with two keystone arches of native granite, presenting a most substantial and permanent appearance, but without any Oriental characteristics.

In striking contrast to the above is the purely ornamental and artistic Taiko Bridge, at Kameido, not far from the city. This interesting place is the seat of a Tenmangu Shinto temple, with its wonderful plum garden of the dragon, its beautiful, soft-tinted, graceful wistaria and heart symbol pond over which the semi-circular Taiko, or drum bridge (its reflection forming the complete circle) leads to an eight-roofed gate where gods in glass cases may be worshiped.

One must leave the streets and seek the parks and gardens of the metropolis to find the multitude of fascinating arches of bamboo, bark, and rustic branches, smooth bronze-trimmed brown wood and shining red and black lacquer, that add an indefinable charm to their aspect.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF DEPT. OF EDUCATION

(TRANSLATION)

III

TADAMASA died without accomplishing a unification of his principality, but his efforts toward the advancement of learning and philosophy were not without an influence; and situated, as it was, with its extensive bay and good harbors, Satsuma became the gate-way through which Chinese civilization entered, both from China and Korea. But owing to continued internal strife, the ruling princes of the House of Shimadzu for several decades, were under the necessity of devoting their time to the pursuit of war, and philosophy and letters were left to the protection of those less strenuously occupied.

Some time previous to the death of Tadamasa, there had been born in a branch of the Shimadzu family a son, Nisshin (1492-1568), orphaned of his father at the age of three, but who was to become, through the care and foresight of his mother for his proper training and education, one of the most famous exponents of *bushido*; in fact the author of what gained the name of 'Bushido Bible of Satuma,' the Iroha Uta, a series forty-eight stanzas expressing the noblest sentiments, and admonishing the *samurai* class to the most exalted ideals.

It has often been observed that men of genius inherit their remarkable qualities from mother or grandmother, and so it appears in this case; Nisshin's mother, Princess Tokiwa, is reputed to have been a lady of most unusual ability, force of character and insight; she possessed many virtues, was both learned and wise, and was an ardent student of Confucian ethics. After the death of her husband she carefully considered the best method of education possible to her young son, and at the age of seven he was placed under the tutelage of Raiso, head priest of the Buddhist temple Kaizoin, somewhat advanced in years and a strict diciplinarian, who held the young prince under Spartan rule, and it is said, when his charge evinced an unruly spirit he was actually bound to a post and severely chastised.

An incident which occurred early in his school life suffices to show Nisshin's daring and dauntless courage. Having got into some mischief with several of his school fellows, he was the last to reach the door, as they fled from the master who had seized a spear to frighten them, and finding no sandals remained for him, he turned resolutely and commanded his preceptor to bring him a pair of sandals. The priest was so filled with admiration, he threw down the spear, and clasped the child in his arms, exclaiming that the little prince was destined to become a great general.

From Raiso, he acquired much knowledge of Buddhist theology, although he returned home at the age of fifteen. He was thoroughly imbued with Buddhist principles, and later, under the tuition of Keian, a priest of the Zen Sect, he became deeply versed in Chinese ethics, which had been first

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introduced into Ja ꝑn in Satsuma. His fondness for learning was such that he always carried some book with him everywhere he went, and was constantly making research on one subject or another, and gave considerable time to the study of military tactics.

He was deeply religious, generous and kind, and felt great compassion for the people of his province, who had been thrown into such poverty and distress by long years of internal warfare, and he sought to encourage agriculture and improve their condition generally. Though he never became the ruling prince, he was in reality the Regenerator of Satsuma, and became the controlling spirit, teaching the people both by precept and example; and he achieved greatness on the battle field as well as in the field of learning and letters.

His Iroha Uta, or syllabary poems, embody in simple language the sayings of ancient sages, whose original versions were too difficult to be understood by the common people. It was his aim to expound the tenets of *bushido* in terms easily grasped, and in such form as to strongly impress untutored minds, and he so far succeeded, that the Iroha Uta established principles by which the daily life and conduct of the people were guided; it was a code of morals for the masses, embracing and harmonizing Shinto, the teachings of Buddha and Confucian philosophy, and was in truth the 'Bible of Bushido.'

In the first of the forty-eight stanzas, attention is drawn to the fact that being able to recite the contents of a hundred books avails nothing if the knowledge gained thereby is not put into practise, and in all the others stress is laid on reverence for ancestors, the gods and Buddha, loyalty, honor, generosity and thrift.

The life of Nisshin being in itself a living example of the principles advocated by him, his writings were held in highest esteem and quickly became the standard of the Satsuma clan. He possessed strong individuality and much personal magnetism, attracting and holding people under his influence, so that he was able to do much toward the peace and prosperity of his people.

On the field of battle, he shared the hardships of his men, and treated them with such kindness that they fought with the spirit that wins, and victories were the result. He honored the dead of his enemy as well as his own, and showed great benevolence toward the families of his fallen soldiers.

A conspicuous instance of his magnanimous spirit may be cited in connection with the revolt of Sanchisa, who, spurred by unworthy ambition, rose against Shimadzu, despite Nisshin's endeavor to dissuade him from such an attempt. Nisshin utterly routed this enemy, but most generously allowed Sanchisa, to retain his entire possessions and refrained from punishing any of his followers. So it may be seen that this great man lived according to lofty ideals, and fought from necessity, not from choice, for the sake of peace, not conquest.

Katsushisa, at that time the ruling Prince of Satsuma, was without an heir and adopted Nisshin's on, Takahisa (1527–1571), to succeed him, thus placing in supreme power a representative of Nisshin's by no means unworthy of him as a son, nor as a disciple, for Takahisa followed well in his father's footsteps, and promoted the teachings of *bushido* throughout his rule.

Training in military arts was indispensable, and interest in wrestling, swimming and mountain climbing was maintained and encouraged. The history of that period is replete with accounts of deeds

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of valor add bravery; and under the leadership of Takahisa, restraint and strict adherence to *bushido* were most pronounced. When he attacked Gamo, north of Kagoshima, that general, though noted for his bravery, was obliged to sue for peace, and, but for Takahisa's honor and nobility, would have lost his life even after his surrender, at the hands of his excited foes, who besought their leader to despatch him; instead of which he reproached them saying: "If malice is avenged with malice, it will continue always; but if repaid with benevolence, there is the end. To kill a foe surrendered would violate every principle of *bushido*."

During Takahisa's rule, the Portuguese introduced fire arms into Japan (1542), and their manufacture was soon in progress, and their use made general, bringing a revolution in the art of warfare, but not, as in Europe, the abolition of the feudal system.

The Shimadzu family was the first to adopt the new and more formidable weapon, and gained many battles thereby, becoming more and more powerful. Takahisa was also the first to give audience to Francis Xavier bringing Christianity to Japan (1549), and the broad minded Satsuma chief willingly granted his subjects permission to embrace the new religion if they so desired.

He was succeeded by his son Yoshihisa (1571–1585), who, assisted by his three brothers, carried the House of Shimadzu to the zenith of its martial glory. As a result of successful wars against neighboring principalities, Yoshihisa was able to extend his sphere of influence over two-thirds of the island, and *daimyo* great and small came to serve under his flag.

At this time, however, he found a formidable rival in one Takanobu, who had attained a position of power and prominence by dint of his prowess and bravery. Otomo, a Shimadzu ally, being attacked by him applied to Yoshihisa for help; and Akaboshi of the province of Hizo, also asked for his succor. Takanobu had suspected Akaboshi of treason, and mercilessly crucified his two children, a lad of seventeen and a girl of eight. Yoshihisa was eager to avenge these cruel murders and started at once to attack Takanobu, whose forces consisted of ten thousand men. With but a third as many, but with two divisions in ambush, Iyehisa, Yoshihisa's brother, met the enemy and fled, deceiving them into pursuit, when the ambush forces closed in and so surprised them, they were completely routed, and Takanobu committed suicide.

The other *daimyo* of the island of Kyushu stood in such dread of the Shimadzu clan, that they sought the protection of Toyotomi Hideyoshi who had established himself in power at Osaka.

(*To be continued*)

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GODS AND GODDESSES IN JAPAN

II

KWANNON, the Buddhist goddess of mercy, may be said to be one of the most highly reverenced deities among the people of Tokyo. The favorite temple is in Asakusa, one of the most crowded sections, and its great number of votaries has necessitated its being enlarged several times. Its founding is attributed to the finding of a golden image of Kwannon by a fisherman, who drew it in his net while casting in the Sumida River, near the site of which the temple was erected. There are various different interpretations of this goddess; among them are Sho Kwannon, the wise; Juitchimen, eleven faced; Sen-ju Kwannon, thousand handed; Ba-to Kwannon, horse-headed, and Nyo-i-rin Kwannon, omnipotent. The one called thousand handed has in reality but forty hands, each of which holds some Buddhist symbol, such as the sun, moon, lotus flower, crystal, pagoda, wheel of law, et cetera. In the lap of this figure is held, by two hands, the bowl of mendicant priests; another pair are suppliant in prayer. Each of the figures is seated on a lotus flower.

The seven gods of happiness form a most familiar group, and are worshiped everywhere in the island; they are Ebisu, the god of industry; Daikoku, god of wealth; Bishamon, another ruler of worldly goods; Benzaiten, goddess of good luck, the only feminine divinity among the seven; Jurojin, with his stag and crane, and Fukurokuju, of the high head, both gods of wisdom and long life, with Hotei, the children's saint, to dispense contentment and good nature. Ebisu is the only one of these of purely Japanese origin, said also to be Hiruko, one of the ancestral gods. Daikoku is of Brahmin origin; he is said to possess the power of producing anything desired, at will, by means of a charmed mallet, *utsude*, which he always carries, while he sits on a bag of rice. He is sometimes confused with a native deity of very similar name, Daikoku-nushi-no-kami.

Benzaiten has always been associated with water, and her shrines are built by lakes and rivers and sea-side places; she is represented with sea serpents and dragons, and is said to rise from the water at ten in the morning, which, being the hour of the snake, accounts for its presence with her. She is also represented with a *biwa* (a native musical instrument), and is thought by some to be the goddess of music, to whom those desiring to acquire accomplishments in that art must devote themselves, and master and pupil often go to her shrine and pray for skill. Among the most famous temples dedicated to Benzaiten are those situated at Itsukushima, Miyajima; on the island of Chikubu in Lake Biwa, and on Enoshima, where, poised high upon the rocks in the midst of trees of fantastic shape, rises a shrine to which there are many travelers.

Fukurokuju and Jurojin are both from Chinese Buddhism, possessing the same attributes, and having many votaries who hope to attain old age and wisdom through their kindly help. Fukurokuju is distinguished by his abnormally high head and is also sometimes accompanied

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II

PLAN

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by a crane, while Jurojin can be recognized by his advanced years and a deer and crane that never forsake him.

All Japanese children know and love Hotei, for he was the friend and companion of children during all his life, which he lived as a priest in China in the tenth century. He always carried a bag made of coarse cotton cloth, into which he put all things that came into his possesssion, and he is still portrayed fondly guarding it or bending under its burden as he walks along.

Bishamon is of war-like propensities and was considered in olden times one who safeguarded Buddhism; he is supposed to have immense wealth, and carries a halberd with which to protect his faith and treasure, and is said to punish the wicked and reward the worthy. It was during the time of the Ashikaga *Shogun* that these seven gods of happiness were formally installed as such.

Buddhist angels, always feminine, are represented in flowing robes of many colors floating in the air, but without wings, though the long streamers of their drapery often end in feathers, and they are nearly always provided with some musical instrument; they are called Tennin.

Marishi-ten is held by some to be the Queen of Heaven who dwells in a star of the Great Bear, and holds in one of her eight hands the sun, and in another the moon; but others consider Marishi-ten a god of war and valor who flys about the universe looking after the welfare of nations and punishing demons and the wicked. This conception is represented with three faces and six arms, each hand holding some instrument of war, such as spears and swords; and he rides a wild boar. He was shown much reverence by the *samurai* class, and two temples in Tokyo are sacred to him; one in the neighborhood of Uyeno Park and another in the compound of Sengakuji, the temple famous for its connection with the renowned Forty-Seven *Ronin*.

Fudo, often mistaken for the god of fire, on account of his portrayal having a background of flames, is regarded as a god of wisdom; he is another who finds evil-doers and metes out proper punishment to them; his emblems are a sword and a rope which he uses to warn the wicked and to bind them with. On the third and fourth of February, the ceremony called *mamemaki*, is held at Tokyo temples, which consists in the scattering of peas, which is thought to disperse demons, and those who can secure a few of these peas consider themselves assured of good luck for the year, and the people flock to these places for that purpose.

A temple on the banks of Sumida River, near Asakusa, Tokyo, is dedicated to a deity supposed to control matrimony, Daisho Kwanki Shoshin Tenno, and this is popular with the fair sex, hundreds going there to pray for good husbands, their petitions being presented on tiny slips of paper and tied to the latticed doors; it is one of Tokyo's noted shrines.

Yakushi Nyorai, the healing Buddha, is greatly adored by the people, and two festival days in each month are set aside for his worship, the eighth and twelfth; he controls the condition of future existence and is constantly petitioned by those who hope to improve their miserable earthly lot.

The four heavenly kings, *Shi Tenno*, who protect the cardinal points from invasion by evil spirits, are Tamon (also called Bishamon), commanding the north; Jikoku, the east; Komoku, the south, and Zocho, the west. These gods are always installed at the inner gates of temples, and are represented tramp-

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JIZO

KWANNON, THE GODDESS OF MERCY

THE SEVEN GODS OF HAPPINESS

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FOUR INTERPRETATIONS OF KWANNON

EMMA-O, RULER OF BUDDHIST HELL

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ling demons under foot and brandishing weapons; while at the outer gates are the two Deva Kings, *Ni-o*, formidable giants who guard the entrance to the temple.

Of peculiar interest among Buddhist deities is Kishi Bojin, once the wicked woman who wished to devour all the children of Rajagriha; she became a demon and the mother of five hundred children and was made to devour one of them each day; but she was redeemed by Buddha and finally became a nun. She is now worshiped as the guardian and goddess of children, and is represented by a lovely woman holding a child in her arms and in one hand a pomegranate, upon a diet of which she was cured of her appetite for human flesh, it being said to closely resemble the same in flavor; a pomegranate crest is used as a symbol at her temples on *makn*,* lanterns and other objects. A most pathetic feature in the worship of this goddess is that dolls and dresses of dead children are presented as offerings by the mothers who come to pray for their souls, thinking thus to appeal to the goddess.

Another children's god, and one of the most hopeful and attractive figures in Buddhism and worshiped throughout Japan, is Jizo, the merciful, the friend of all who suffer, but particularly the protector of children; and mothers pray to him with all the faith and fervor of their trusting hearts, both before the birth of their children; during their lives, and after the death of any they may lose, and many touching scenes may be observed at a shrine where this benevolent and kindly deity rules. A cruel hag is the toll keeper at the Three Roads on the River Saino-kawara, where ghostly travelers are required to pay six *rin* (a quarter cent) and all those sent into the realm of spirits unprovided with this amount, are deprived of their clothes by her, and children are assigned to the endless task of heaping stones together which are scattered by demons as soon as their work seems nearly completed and so must be begun anew. From this hopeless struggle Jizo rescues little children, and about his images may be seen piles of pebbles, an evidence of prayers for departed ones, and these are thought to diminish their task by affording that much assistance. Many pretty stories are told of Jizo as the savior of little children. Like other Buddhist gods he usually sits in quiet meditation upon a lovely lotus, holding the jewel and the many-ringed staff that identify him; but he is also often represented standing in the flower, riding the clouds, sometimes with a child whom he has claimed and is carrying to paradise, clinging besides him.

The three monkeys with which even the Western world is familiar, a blind, a deaf and a dumb one, who can not see, hear, nor speak any evil, represent the deification of a day of the month known as the monkey day, hence, the symbol. They are seen everywhere, and have long been favorites among country folk, many old and worn images in rural places, attesting to this fact.

Emma-o is the ruler of Buddhist hells, and is by no means of prepossessing appearance, having an expression and aspect quite in accordance with his supposed domain. He wears a peculiar cap bearing the Chinese character 王 meaning 'king,' and holds a large, flat scepter which menaces those whose names are recorded by one of his constant attendants, readily recognized by the emblem of his office, a writing brush, while a second is ever present reciting from a scroll the misdeeds of the offenders.

* *Maku* is a decorative curtain hung at the entrance.

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Ol. hecatine in sense among Thalassa
dative is Κάλη Πόλη, once the wicked
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a ancient to Δήμητρα : she became
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ούτοι name ὧν ἀφ ; but ὁ ὁ to ὁ
by trouble but nobly become a name
Ρέα ὁ name ὧν ἀπόλλωνος ἀφ the Ζεύς
but Δήμητρα to ούτοι, but it
ὧν ἀφ ὁ ὁ ὁ

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SUOMALAINEN KIRJALLISUUS

FAMOUS JAPANESE GARDENS

THE history or commencement of the art of landscape gardening in Japan seems to have begun about the sixth century A. D. having been introduced from China by Buddhist priests and was handed down from that time principally by them, and gradually developed until the twelfth century; but from then to the fourteenth century was somewhat changed in character by the *Cha-no-yu*, or tea ceremony that became the art of elegance during that period, tea houses and arbors being introduced in their lay out.

Much has been written about this peculiarly charming phase of Japanese endeavor and expression of their national character; our present writing will be confined to certain famous gardens and parks in well known and little known districts that are available to the stranger and tourist for inspection.

The chief elements of composition in Japanese gardens are stones, shrubery and trees—dwarf trees if the garden is small—little lakes, cascades, lanterns, wells and, when of sufficient proportions, tea houses and arbors. When a quantity of water is inaccessable or inadvisable, the *kare-sansui* method is adopted; it shows dry beds of lakes and rivulets filled with stones, and the borders rigidly preserved the same as if they held water; this method is greatly in vogue to-day, being much admired.

One of the most famous gardens is in Tokyo, the Koraku-en, within the compounds of the Tokyo Military Arsenal, in Koishikawa-ku. This special garden is pointed to with great pride and admiration by the Japanese, on account of its superior design and construction, and is considered the best in the capital city. The site upon which it stands was the former residence of one of the sons of the great and famous Iyeyasu, and the *daimyo* of Mito, Tokugawa Yonifusa by name, and an enthusiast in gardening. When granted this extensive piece of land in Koishikawa, he built a residence there and transformed the whole into a superb miniature landscape of extensive proportions; that is, it represented miles of country, with hills and dales and beautiful streams, within the compass of its generous area. During the time of Mitsukuni, a subsequent occupant, many changes and improvements were made.

The name of Koraku-en was given to this garden by a celebrated Chinese literati, Shushunsui, who was staying with the Prince. He was a subject of the Ming dynasty who fled to Japan when that rule was overthrown by the Tsin dynasty. This Chinese savant was held in high esteem for his deep and profound learning by Mitsukuni, who made him his preceptor. A stone tablet stands in this garden with an inscription upon it stating the above.

The entrance to the garden is through an interesting Chinese gate, upon which hangs a tablet with three Chinese characters—Koraku-en—inscribed by Shushunsui. Towards the left of the garden is a miniature mountain torrent named Nezame-no-taki; crossing a stone bridge there is an elevation called Hakuinrei, which means "peak of white clouds,' from which one may view the mountains of Miogi and Haruna. Descending this

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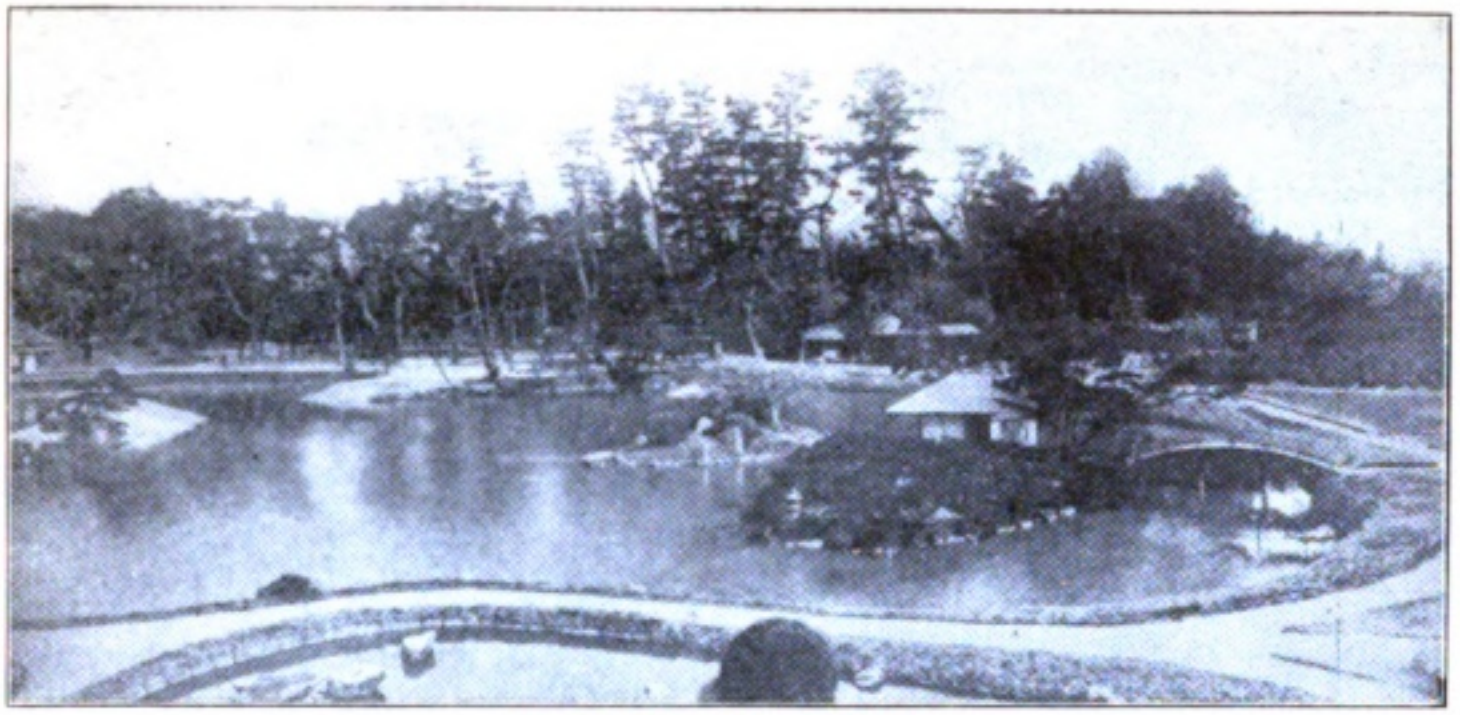
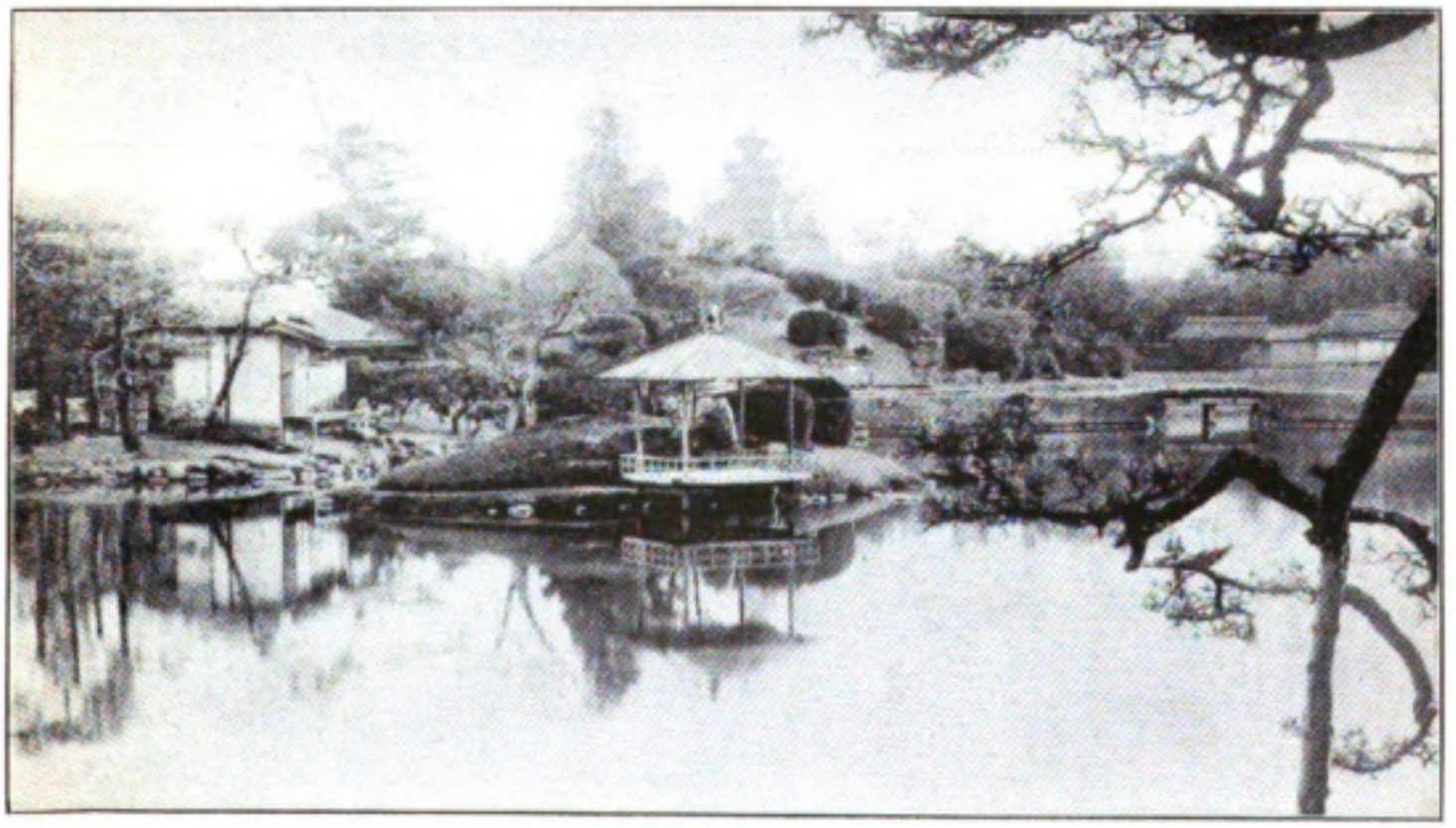


IN KORAKU-EN, OKAYAMA

BOTANICAL GARDENS, TOKYO



VIEW IN KORAKU-EN

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IN KENROKU-KOEN, KAGA

PEBBLE HILL IN KORAKU-EN

CRANES IN KORAKU-EN

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hill one passes through a grove of maples down to a large lake, in which lies an island composed of large stones, upon which rests a miniature shrine of Benten, or more properly termed Mio-no-Benzaiten; the island itself is named Horaijima, derived from a Chinese legend whose theme centres upon a lonely island in mid-ocean. Continuing along a narrow path termed 'a paradise,' we reach level ground traversed by a small stream, over which is Togetsu bridge, named after a well known bridge in Kyoto. On the other side of the bridge, the ground rises again, and mounting this we came to a pavilion, called Daishikaku, and designed after that celebrated edifice at Arashiyama, Kyoto. A view from the veranda of this edifice through a balustrade of cinnabar shows a rushing stream, which expends its force against a rock, then passes on to more passive flowings. On another side is to be seen a romantic bridge suggesting a rainbow, called Tsuten Bridge, patterned after one of the same name in Kyoto. Further on we see the temple of Tokushindo, dedicated to the deified spirits of two Chinese sages, Hakui and Shakusai, brothers. In front of this temple there is a semi-circular stone bridge, said to have been designed by Shushunsui himself. Leaving this we next see a building pentagonal in form, named Hakkedo; this opens out on a plateau, interspersed with wistaria vines, trailing over the usual Japanese trellis, pine groves and beds of iris; extending beyond this are rice fields; the whole a perfect miniature of genuine Japanese rural scenery, Ascending another hill, one is able to view the outlines of the beloved sacred Fuji mountain.

Three famous parks deserve our attention, precedence being given in the following notation. Koraku-en, of Okayama; Kenroku, of Kanazawa and and Kairaku-en, of Mito.

Koraku-en is situated in the eastern extremity of the city of Okayama, north of the old feudal castle. It was laid out by Ikeda Tsunamasa, *daimyo* of Okayama, in the first year of Teikyo (1686). The successive members of the Ikeda family improved the grounds as the years passed by, erecting buildings, etc. until it reached its present perfection. It lies in a section outside the city limits, the clear waters of the river Asahi bordering one side of it; the rest of the site which covers about thirty acres, is surrounded by a dense bamboo grove. Part of the waters of the above river are directed into and flow through this beautiful park, its course being accelerated in grandeur by stones artistically arranged and displayed through its travels in fantastic streams, which augment the splendid effect of the whole.

The southern side is thickly wooded, giving the appearance of a natural forest; the north-eastern section being rather flat, is planted with pine and other groves.

Lectures on Chinese classics were given by learned literati in one of the pavilions, to the Okayama clan. On the north side is a building of large dimensions called Kwakumeikan, a wooden structure thatched with rice straw; it is now used as a public building, where different assemblies meet. At the eastern entrance, there is a very old pine tree which is said to have been in the possession of a village headman of olden times; at the south-west, another prominent pavilion called Yenyotei stands, which in olden days was the rendezvous for all the *daimyo*, or their envoys, of the surrounding provinces.

In 1886, His Imperial Majesty, the Emperor, when on a tour through the western provinces, made this place his

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temporary residence, occupying the last mentioned building, in front of which are arranged rare stones now covered with moss; stately snow-white cranes wander among these groups of stones, lending a picturesqueness quite charming. Close to this is another structure, which joins the main building by a thatched corridor; a pond lies in close proximity, and on the edge an enormous rock rises to the height of twenty-four feet out of which grows a pine tree. On the north side of this building is a stage for the *nō* dance, that was instituted in the year 1707. A narrow path, winding through pretty wooded dales, leads to a tea pavilion, which rests among somber pine groves. It was in this pavilion that the former Prince of Okayama performed his tea ceremonies. Close by is a shrine dedicated to the god Jizo, which was erected by the Prince; on the side is to be seen a stone post, bearing Chinese characters reading 'Nishikigaoka,' a name given to this spot.

A pond of generous dimensions to be seen from this point, is reached by a descent of stone steps, from which, passing along eastwardly by a bamboo grove, a gate called Mammon or Southern Gate, in proximity to another pavilion, presents itself, where the finest view in the whole park is to be had, the adjoining bamboo grove and the Asahi river appearing to great advantage. Two large arbors, one with white, the other with purple wistaria, make an enchanting scene in the spring. The near by pond is filled with iris, eight foot-ways traversing it in imitation of the famous Yakuhashi, or eight bridges in the province of Mikawa, famous for its iris.

Toward the north a large building, Einten, is seen, with two sets of small bridges over tiny streams; on the east side of the building is an extensive plum grove, also a temple dedicated to Ririn, with his image enshrined, where the tea ceremony was performed by the chief councilor of the Okayama clan, Tadaguni. Then a waterfall, Kako-no-take at the south of Ruiten, and in the neighborhood a valley patterned after that of Kiso, are seen, and a hill situated in the centre of the garden and called Ishuzan, commands a superb view of the suburbs of Okayama. There is an extremely large number of miniature shrines erected all through the park, taking their names from celebrated shrines scattered throughout the country.

Kenroku park, situated within the city of Kanazawa, and near the castle of that name, is next in importance, as being representative of garden landscape. It was laid out by the *Daimyo* Mayeda Narihiro, of Kaga, about the year 1818. It is quite large and situated on an eminence that commands a good view. The water that supplies its streams and lakes is drawn from the river Saigawa, which also serves another purpose, that of furnishing the above city with a better supply of water than it was otherwise possible to obtain. In the centre of the park there is a large lake called Kasumigai patterned after the well-known Lake Biwa; in the centre is an island, called Chikubushima, also a temple, Ukimido a counterpart of the one of that name; there is a bridge named Togeikyo which spans a part of the lake. A stream flowing through the park in a very circuitous and winding manner is named Kiokusin, meaning 'the curved waters,' and upon whose banks are many iris beds. At the eastern extremity of the park there is a hill called Momiji-yama, Maple Hill, on the slope of which is a pagoda, and in close proximity a Museum, a Library and a pavilion called Seiyenkaku, which was built as a rendezvous for *daimyo* during the days of their glory. The Museum contains a find collection of

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arms and implements of war as used in the olden times by the various Kanagawa clansmen. In front of the Museum there stands a stone monument erected in commemoration of Meiji, called Meiji Kinenhi ; it is twenty-four feet high and is composed of odd and queer shaped stones, chosen particularly for their form; on the face there is a Chinese inscription by the late Prince Arisugawa Hatahito. The monument is surmounted by a bronze figure of Yamatodake, in commemoration of the men killed in the Satsuma rebellion of 1877.

At the extreme eastern point, Mount Hichitukujin, there is an arrangement of seven large stones, placed side by side, to portray the seven gods of happiness. In close proximity there stands an ancient and venerable cherry tree, much adored by the natives and whose beauty, in spring, gives much pleasure to them. The views, obtained from this section, are not to be surpassed; the beautiful scene of Mount Mukaiyama and Lake Kahokugata and its mirror-like surface is beheld from this point.

In the southern quarter from Mount Ioyama, a superb view of one half of the city of Kanagawa is had; also the winding streams of the river Asano.

At the western extremity of the lake is a hill called Sazaeyama, a spiral road ascending to the top. Toward the north, the waters of the lake form a waterfall, descending into another lake of minor importance called Hasuike, on the banks of which are two pavilions both projecting into the lake, the one nearest to the fall being Yugaotei, said to have been designed by Kobori Yenshu, one of the renowned masters of the *Cha-no-yu* the other Renchitei. The Kiokuseri flows between the two and empties into a lotus pond.

At the northern end of the large lake there is a smaller one in the centre of which plays a fountain, much admired by the natives, the origin of which they have clothed in mystery and tradition.

At the southwestern extremity of the part, is a spring named Kanagawa-ike the waters of which remain very cold, even in the hottest part of summer. Tradition states that gold sand was found there, accordingly the name Kana, meaning 'gold,' was given to it, which was also the origin of the name of the city, Kanagawa. The level parts of the park are thickly planted with plum, cherry and peach trees; so that in spring they form a beautiful sight that is looked forward to and enjoyed with much enthusiam by natives and foreigners alike.

Tokiwa Park, or "the Kairaku-en" of Hitachi Province, located at Tokiwa-mura near Mito, is another of the celebrated parks of Japan, worth visiting for its studied landscape sceneries. On entering by the eastern gate, a refreshing sight is a fine grass lawn, extremely rare in Japan ; through this particular section, there are thousands of plum trees, which, in the spring-time, draw crowds from far and near.

At the western extremity there are several buildings; first the Pavilion Kobuntei, connected by a corridor with another building of large dimension named Rakugutei, at the back of which is a small tea house of four mats called Karoan, where in ancient times the profound and elegant *Cha-no-yu* was practised. In front of this stands a very antique Chinese stone lantern; near by is a pine grove much admired for its beauty and also a monument consisting of one immense flat stone, upon which are the characters Kairaku-en, and an inscription composed by Prince Tokugawa Nariaki, giving the history of the Park.

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COLOR PRINTING

WOOD engraving is a very ancient art in the Orient, and doubtless came to Japan through Korea, some of the earliest records going back as far as the beginning of the seventeenth century. The first books were printed from wood blocks, and the earliest authentic date for the actual work in Japan is 1172, though the expression *suri hon*, printed book, antidates that by nearly two hundred years.

Book illustration began in China in 1331 and was practised in Korea during the next century, but its first appearance in Japan did not occur until 1608, when the Ise Monogatari was published.

The *ichimaiye*, or single piece picture, also called Yedo picture, became popular and any number of artists were devoting time to its production, which developed into a particular school known as the Ukiyoye, or Popular School, with its origin assigned to Matabei (1577-1650). After a century of work in black and white, came the first broad sheet by Moronubu (1637-1714), with the introduction of color by hand, quickly adopted by others, and red generally being profusely used, these were called *akaye* or red pictures, and later *beniye*, because of the vegetable color used, and as other changes came, and lacquer and gold dust were used, they became *urushiye*, or 'lacquer pictures.' But the first actual printing in color (1667) was not of pictures, but of patterns for *kimono*, only one color being used for each, red, green and blue being the variety. A theory advanced by a well-known English authority on the subject, and which seems a most likely one, is that the incentive to color printing (in its real sense, that in which a variety of colors are used in one subject) for popular pictures, may have been received from the old Italian color printing (practically the same in all its essentials as that done by the Japanese), as it was much used at the time the first embassy was sent to Rome by Japan, and examples of the work, most likely, were brought back by its envoys, or brought by the Catholic missionaries in the form of religious pictures, both to China and Japan.

Kiyonobu (1664-1729) was the first to produce pictures actually printed in color. He left Kyoto, his birth-place, to seek his fortune in Yedo, the eastern city, and gained great recognition for theatrical color sheets, which were much admired. Masanobu (1685-1764), also known by several other names, was the first to make lacquer pictures. About this time Kinroku, a native of Yedo and an expert wood engraver, devised the means of printing from four or five different blocks in different colors, by the use of registers, but his work seems to have been confined to calendars, and it was Harunobu, of the Ukiyoye painters, who had the same means adopted for his work, and the name *Adzuma Nishikiye*, 'brocade pictures of the eastern part' was first applied. This artist died soon afterward, and Shunsho was the next to become distinguished for his drawings for color printing. The artists who produced the pictures used for color prints, were also painters in the accepted Japanese sense of the word, but they belonged to the common people, and those only who also gained recognition by what was considered orthodox work with the brush were regarded as worthy the attention of the native critics, the color prints not being looked upon as legitimate art. But the artists found the work for color prints remunerative, and consequently there were many who gave much time to it, and by whose unusual talents it developed characteristics that at last gained for it, in other lands, the rank it merited.

In but a very few cases were the artists craftsmen as well, their tasks ending with the design and color scheme; the engraving and printing being done each by different artisans, though during the period in which the best work was produced, the artist at least had some supervision over the work; on the other hand the engravers were artisans only, and their work purely mechanical as they never varied in the least particular from the designs furnished them, and then as now, Japanese wood engravers were most expert in exact reproduction. But the engraver's name does not appear on

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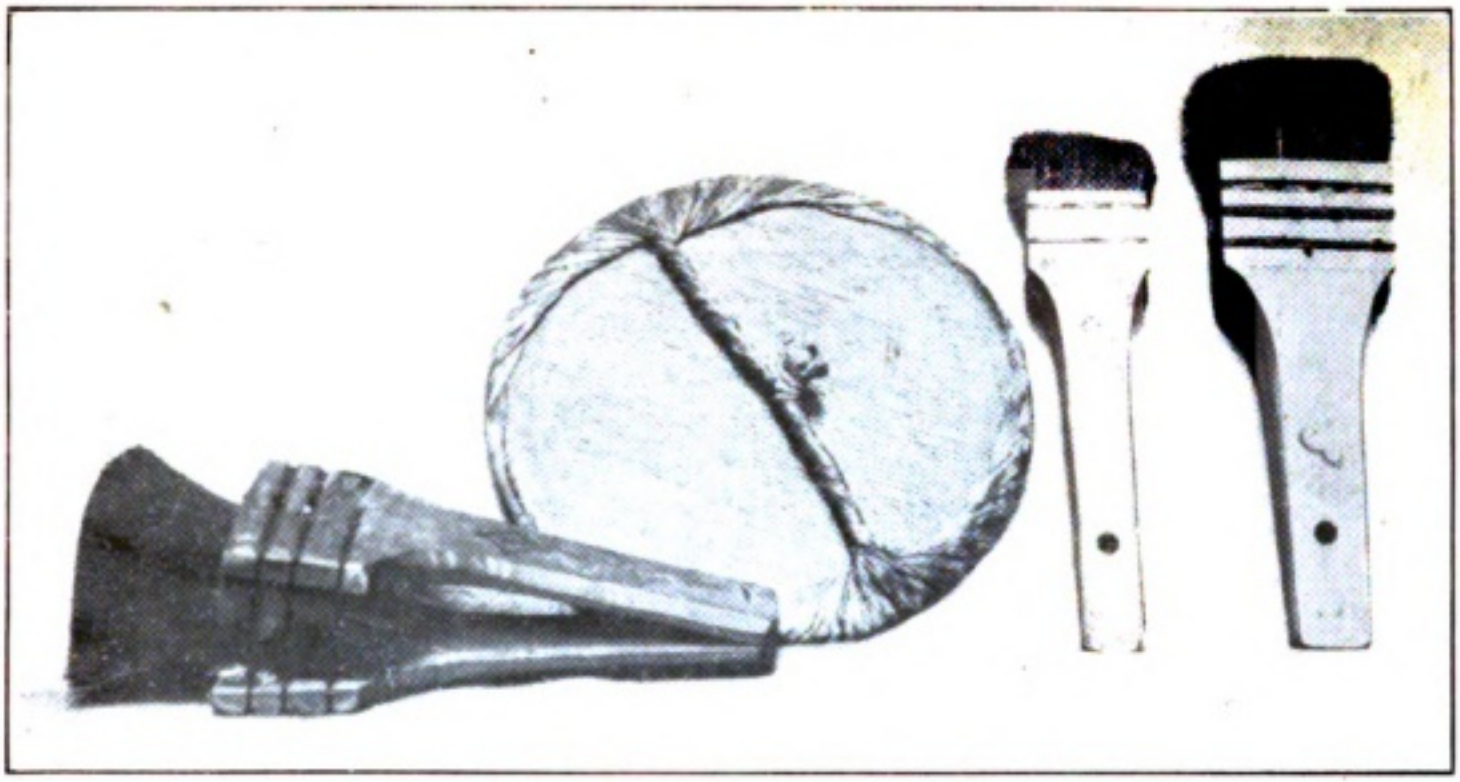
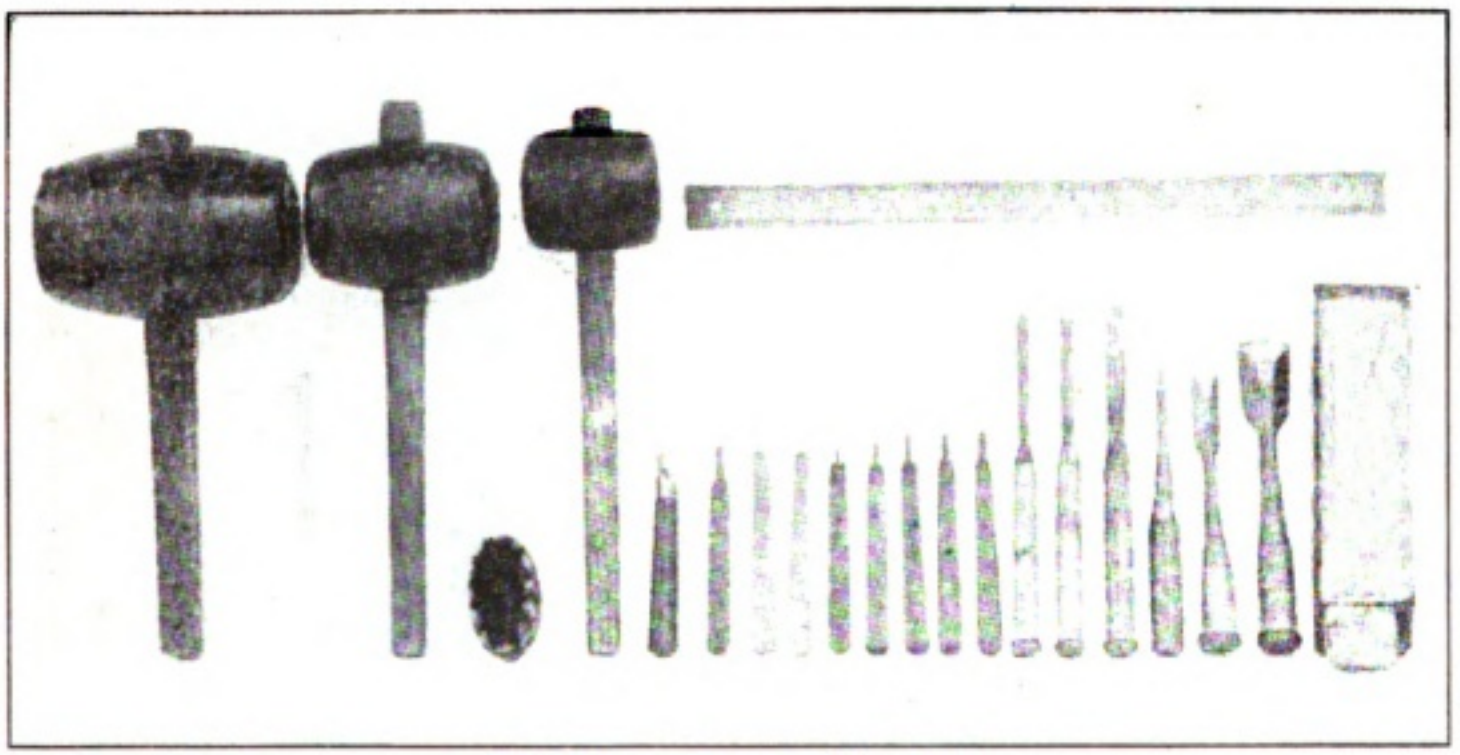
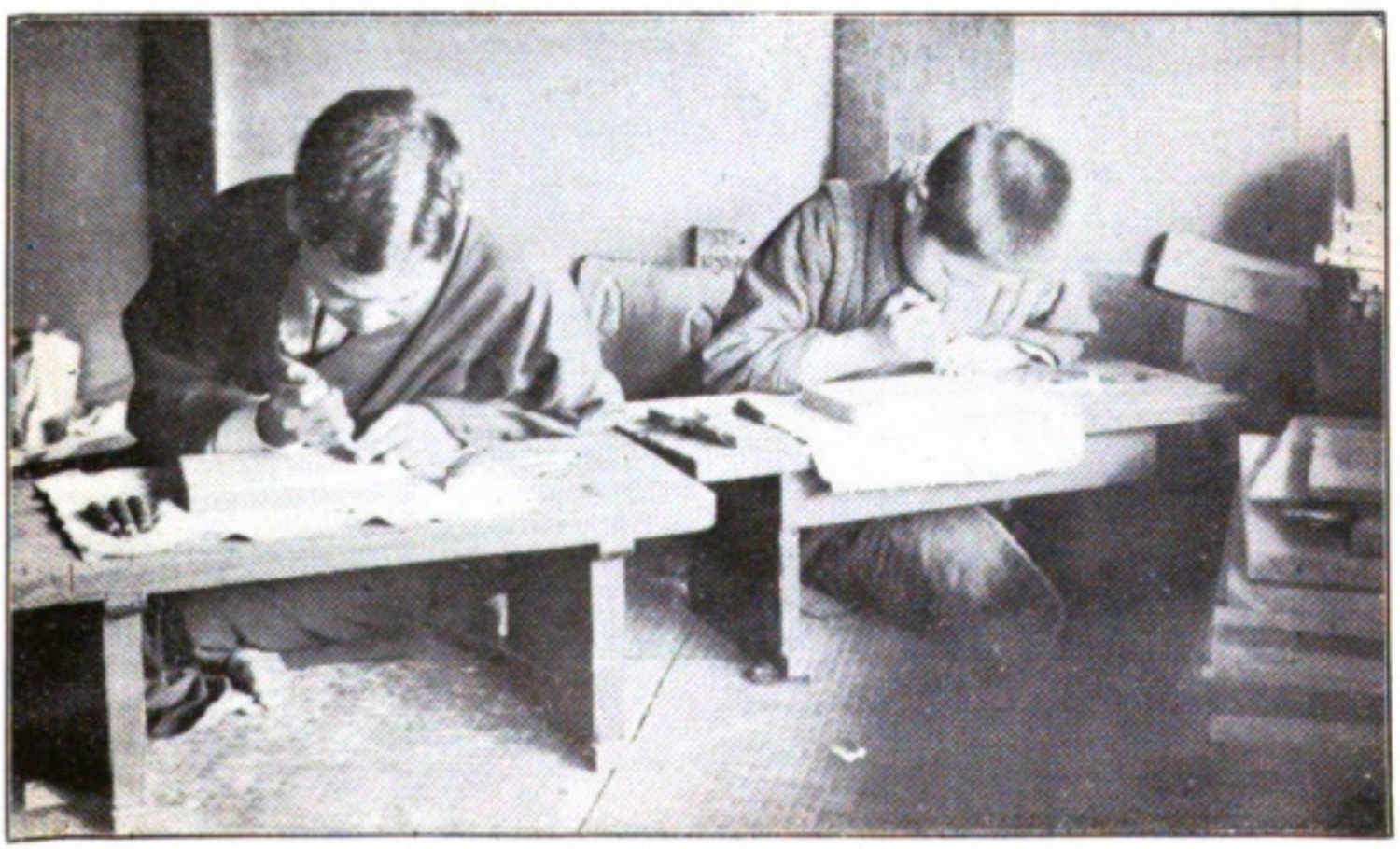


BRUSHES AND PAD (BAREN) USED IN PRINTING



THE WOOD ENGRAVER'S TOOLS



ENGRAVING WOOD BLOCKS FOR COLOR PRINTING

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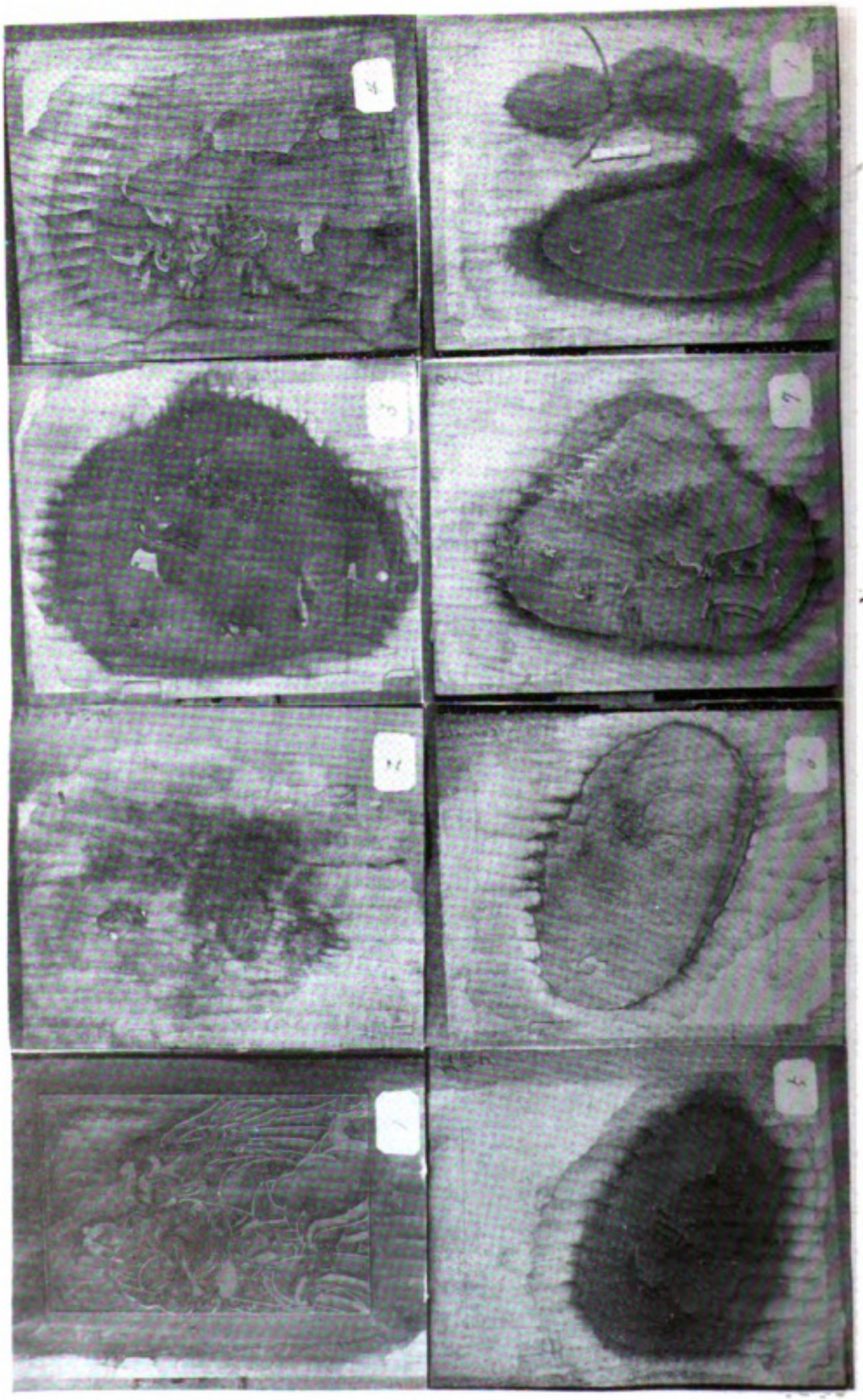

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SET OF SIXTEEN BLOCKS USED, IN ORDER APPEARING, TO PRODUCE ONE COLOR PRINT

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FINISHED PRINT FROM THE SIXTEEN BLOCKS
SHOWN ON PAGES 754–755

THE PRINTER AT WORK

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the product of his labor, he being merely a workman; and the printer's name appears only in such cases when the printer was also the publisher, usually a bookseller, whose seal was often used on the prints issued by him.

In making the blocks for prints (usually 10 × 14 inches), the artist's original drawing was used, being pasted on what was to become the key block, face downwards, to secure inversion, the paper being transparent for the purpose; the design was carefully outlined with a knife, after which the background and other parts were cut away as necessary, giving the full picture in outline, from which proofs were made for such parts to be cut as were to appear in different colors; a cross in one corner and at the opposite side a line were cut for registering. When the number of blocks were finished they were sent to the printers, where they were each given to as many workmen, seated on the floor in rows; and when printed in one color by the first, was passed on to the next for another, all adjusting the sheet with such accuracy as to produce perfect register.

The dry, powdered color was mixed with a thin rice paste upon the block, and spread with a brush, such as shown in illustration, so as to grade the tones; or it was wiped away according to the effect desired. A tough mulberry paper of a brown color was used, and properly dampened before being placed on the color block, upon which it was pressed or rubbed by means of a circular pad covered with a bamboo sheath, called a *baren*. Sometimes the printing also produced the design slightly embossed, accomplished, it is said, by rubbing with the elbow.

The blocks upon which the engravings are cut are of cherry wood, and the designs are cut with the grain, not endwise as with the Western engraving on boxwood blocks.

The outfit for an engraver consists of fifteen chisels and gouges of varying sizes, three mallets, a sharpening stone (water stone), rule and brush. The printer has a kit of eleven or twelve brushes, a chisel, small scraper and four or five pads, or *baren*. The following natural mineral and vegetable colors were used: *yubana* mastic white; *tatsutsi*, silver white; *sumi*, black; *beni*, saffron red; *chiai*, vermillion; *taicha*, red brown; *toka*, dark chestnut; *yama buki*, clear orange; *tamago*, clear yellow; *kusa*, pale green; *ai*, dark blue; *konjo*, Prussian blue and *kurocha*, purple. The manufacture of the natural colors rapidly decreased with the introduction of coal tar colors, and the former are now quite difficult to obtain, although one of the best color print publishers of to-day claims to use them They faded evenly and produced a harmonious result, whereas the artificial colors seldom do so, and the prints in which they have been used are easily recognizable by their violent hues.

In a few cases the artists were given constant employment by the publisher and made a member of his household, as none of those who belonged to the Ukiyoye school of painters held a social position above that of artisans, and their origin was in many cases of the lowliest, and their opportunity for art training apparently none, but they were artists in spite of it, and succeeded admirably, and among them were many real masters in drawing and color, in pictorial and landscape art.

After the first creative period, and the *nishikiye* was assured a permanent place in the publishers' profits; after the black and white and brush tinted pictures had decidedly given place to the real color print, it developed rapidly. From *ichimaiye*, or single piece picture, confined to a regulation size because of the difficulty of producing larger blocks, it grew to three pieces of the same size, forming one continuous picture, and later to five; two and six piece pictures being unusual, though sometimes made. The *hachirakaki*, or panel picture, became a substitute, among lower classes, for the more expensive *kakemono*. Besides these, *surimono* were also produced by color printing: they were used principally for New Year cards, being a printed poem, with some suitable decoration.

Kiyonaga (1742-1815), is regarded as the highest exponent of the early school of color print artists, known as the Torii school, and he advanced the art to its greatest possible technical skill, though Utamaro, Kiyomine and Shuncho acquired greater mastery in drawing and composition, carrying color printing to its zenith, where Hokusai held it during his most prolific art life, so

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abundantly filled with worthy manifestations of his power as a draughtsman and colorist for printed reproductions, and he stands the most prominent figure among color print artists.

Toyokuni, Kunisada, and Hiroshige I. were worthy contemporaries, each doing wonderful work; the latter remarkable for his exquisite landscapes. Toyokuni devoted himself to the portrayal of actors, and used strong contrasts, masses of black and a profuseness of purple. He touched the highest popular note, and created a feverish enthusiasm, which was followed by a gradual deterioration. Not that alone, but the dissensions in the country at that time, began to divert the public mind and money from everything pertaining to art, which suffered a decline from which it has not yet revived; for the great changes consequent upon the opening of the country to Western influence, in many instances removed the inspiration and incentive. A few of the color print artists bravely continued a struggle to maintain the work, but few original prints of merit belong to the latter part of the nineteenth century, and the interest aroused in the Japanese color prints by foreigners came too late to do more than continue the craft and bring forth fac simile reproductions of the original prints by the masters in the art.

It is to France and her appreciative art critics that Japan owes thanks for the new impetous given the production of her hand color prints, as well the collection and preservation by large Western museums, such as the Victoria and Albert and the Boston, of the work of the representative masters; for it was through the writings of MM. de Goncourt, Bing, Gillot, Gonse etc. and the superb collection made by M. Bing and exhibited in Paris years ago, that the great enthusiasm for Japanese color prints was created.

When the country was being relieved of the old prints by eager Western collectors, the Japanese awoke to the possibilities of promoting wood block color printing, and several firms have been making excellent reproductions of the old prints, in the same identical way in which they were originally printed, and have met with marked success, both artistically and commercially. Besides reproductions of prints they also make most exact copies of old paintings, even printing them upon the kind of gauze silk used in the original, and use gold leaf where that is necessary to precisely follow the existing work of art.

Each of these firms employs a staff of artists who go to various parts of the country to copy the old paintings; sometimes photography is used, but the brittleness of the foreign paper, makes it difficult for the wood engravers to use.

The remuneration received monthly by those engaged in the work of color printing is about as follows: artists, twenty-five to thirty dollars; foreman of print shop, *oyakata*, fifty; printers, fifteen, and other apprentices or assistants, four dollars fifty cents. Wood engravers work by the piece, but their earnings average twenty to twenty-five dollars per month.

The prints are duplicates in size and color in the case of most of the Ukiyoye reproductions, but usually reduced in that of others; they sell for from fifty cents to five dollars according to kind and difficulty of the subject. Five hundred impressions are taken from each block, after which it does not print clearly enough to be used. As the condition of the blocks is affected by the weather, it is sometimes difficult to keep them in good shape, and the time required for printing a given number varies; but generally speaking, it takes six workmen two months to finish one hundred prints, the method being just the same as used a century or more ago.

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POETS AND POETRY

THE oldest known volume of Japanese poems, styled the Banyoshi, was compiled during the Nara period (709-784), but it is claimed other collections existed before that time, and verses are now quoted as having been composed by the first heaven-descended Emperor Jimmu 660 B. C. and Yamato Takeru, 71 A. D.

Japanese poems, which have been of but three forms through all their twelve centuries, like Japanese paintings, leave much to the imagination, being mere suggestions for the real pictures which must exist in the mind of him who reads; a fact necessitated by their brevity, even were it not characteristic, the longest being the most ancient composition called *cho ka*, consisting of only thirty-eight syllables, arranged in groups, the first and third of which have five, the others seven; the *tanka*, or thirty-one syllabled poem drops the last group of the *cho ka*, and has been the most used, the *waka* or *uta* being so written; the shortest, or modified form, *haiku*, in use among the common people, drops the third and fifth groups of the *tanka* and has but seventeen syllables. All are without rhyme.

But the greatest difficulty in appreciating the poetic expressions of the Japanese (unless one is able to read in their native language), is said to be in that they lose so greatly by translation into any European language, Eastern and Western mode and expression of thought differing so widely.

The Japanese received their inspiration and impetus for verse writing from the literature of China, but did not follow her style of versification, having a claim to strict originality in that particular. "The art itself had long existed in Japan, but from the middle of the seventh century it became a polite accomplishment. The Japanese stanza defies translation in any other language; it is a verbal melody which can not be transposed, can not be played on a foreign instrument. There is virtually no such thing as versified narration; no subject is treated continuously in varying phases. In occidental poetry the cadence of the verse is the accompaniment of the idea; in Japanese poetry, the idea is set to the cadence. * * The embodied idea is seldom more than a mere suggestion; the whisper of a thought pervading the melody. The music is everything. To seek in the productions of such an art high displays of dramatic imagination, is as idle as to render these snatches of music into the rhymed verses of Western metrical art."

The Banyosho was compiled by Otomo Yakamachi, a soldier and statesman, and embraces only examples of the *cho ka* form of poems, among which some of the most celebrated are those in praise of the Imperial family, by Kakimoto no Hitomaru whose verses appeal to his people as possessing sublimity, and dignity of expression, reflecting Japanese thought in great purity. His position in life, though an official at the Imperial Court, was so obscure that it is not known where he died, and though his name is immortal, it does not mark a tomb.

Other poets whose writings have been preserved in the Banyoshi are Otomo Tabito, Otomo Iyemochi and Ishikawa Iratsuko, all of high rank, as were most of the others, as the common people at that time were wholly uneducated; but during the Nara epoch,

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"To turn a couplet deftly became the test not merely of literary education, but even of administrative competence."

During the Heian period, the *waka* attained great popularity, and a collection of such poems was made by Imperial order, and issued in a book called Kokinshu, the most famous versifiers represented in it being Arihara Narihira, Ono-no-Komachi, Tojo Henzio, Otomo Kuronushi, Fumiya Yasuhide and Kisen Hoshi, of whom the first two, who were comtemporaries, stand out prominently, having been noted for their physical beauty Arihira Narihira being counted the most attractive man of the time, and Ono-no-Komachi an unrivaled beauty. The former, who was a man of passionate nature and whose poems were full of fire, has been compared by some to Lord Byron, both in personal character and poetical product.

H. Saito, in his "Classical Japanese Poets," gives the following English translations from several of those referred to above:

Of yore
The Age of Gods knew not the like of thee,
O Tats'ta that dost under maples speed!
That rich brocade of scarlet dye should be
A weir the water's passage to impede!

ARIHARA-NO-NARIHIRA.

The flower's hue
Is as a vision pass'd away,
While unto purpose vain
Along life's hard and toilsome way
I mused on charms inane.

ONO-NO KOMACHI.

O Heavenly Breeze!
That blowest whence the clouds descend,
Do in their way a barrier throw!
The virgin forms, ere they ascend
I would awhile have stay below.

SHOJO HENJO.

As, when it blows,
Th' autumnal flowers o'er hill and dale
Are bent and maul'd,
Well may the furious mountain gale
A "storm" be called!

BUNYA-NO-YASUHIDA.

Mine heritage doth stand
To south and eastward of th' metropolis,
And thus I run my holy race
In Life-sick Ujiyama—for that is
What people aptly call the place.

KISEN-HOSHI.

The practise of verse writing of the Heian period laid aside impulsive and spontaneous poetic feeling for studied phraseology, and in lieu of following inspirations, subjects were selected to be written upon, too great attention being paid to the manner of expression, the art suffering for the craft.

The Court from that time adopted the rule of gathering a collection of poems written during each reign, and those which appeared after the Kinoshu are the Gosenshu, Shuishu, Goshuishu, Kinyoshu, Shikashu and Senzaishu, all similar in style to the original pattern. The Shinkokinshu which appeared in the Kamakura period saw some change in expression but little in idea. Most prominent among the poets of that period are Teika Fujiwara and Kariu. From the former we quote:

"For thee that fail'st to come
I pine; like unto Pine Sail Cove,
Whose evening calm doth often see
The sea-weeds burn within the grove,—
E'en so my heart doth burn for thee."

Another among them was the one time *samurai* in the service of Emperor Gotoba, who discarded the sword for the hood, and became a Buddhist priest of the Zen sect, Saigyo, and spent his after life in wandering from place to place throughout the land, in search of fine scenery to serve as an inspiration to his poetic genius, the expressions of which are held in high esteem for their vigor and forcefulness, an example of which we translate literally: "In a bamboo grove in the midst of Nasunogahara, as a warrior was about to place an arrow to his bowstring, hail fell upon the bracelet on his arm."

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EMPEROR JIMMU

YAMATO TAKERU

SANETOMO, SON OF MINAMOTO YORITOMO
(*From a school text book*)

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DR. N. SASAKI

T. MASAOKA

H. YOSANO

MRS. H. YOSANO

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After the Kamakura period, no poet of rare fame appeared until the Tokugawa regime had reached its zenith, when Matsuo Basho wrote verse in the *haiku* form that immediately elevated it to a place of literary rank, and his compositions are regarded of such merit as to be among the masterpieces of Japanese literature. One of his gems runs thus: *Meigetsuya ikeo megurite yomosugara.* 'When the moon is full, go around the pond all night,' which is intended to convey the idea of one in raptures over an enchanting moonlight scene.

Another of *haiku* fame, regarded by the Japanese as a brilliant genius, was Tanimura Buson, a characteristic verse by him being: *Samidareya taika mayeni iye niken.* 'Spring rain pours; a great river runs in front of two houses.'

Among the most noted poets belonging to the latter part of the Tokugawa period were Kagawa Kageki and Yotsuda Tomonori; and the present head of the Poem Bureau of the Imperial Household, or Imperial poet laureate, Baron Takasaki, is a disciple of the latter, the poems composed at the Imperial Court being after the same style.

Poems by Their Imperial Majesties which express many noble sentiments, have been rendered into English by Rev. Arthur Lloyd; from among them we take the following:

By His Majesty

The foe that strikes thee, for thy country's sake,
Strike him with all thy might.
But while thy strik'st
Forget not still to love him.

By Her Majesty

The winter, with its rigors, touches not
Our bodies, clad in vestments warm and rich;
But when we think upon the shivering poor
That freeze in their thin rags, the cruel tooth
Of pitiless winter bites our inmost heart.

Baron Takasaki's son fell at Port Arthur, and receiving the news he wrote (translated by Lloyd):

"Well hast thou kept the teachings of thy sire
That ever bade thee in the perilous hour
Yield up thy life for thy dear country's sake."

Another celebrated writer of *uta* of the present day is Dr. N. Sasaki, lecturer at the Imperial University.

Since the Meiji Restoration, two new schools of poets have sprung up: one following the old form but attempting to put into it the new ideas of the present era; the other expressing the latter without any restraint as to form. As exponents of the first, H. Yosano and his wife, Akiko, may be mentioned, ascociated with whom and shining as a star of the new school was the late T. Masaoka, who wrote in the *haiku* form and achieved other literary successes.

It is a fixed usage at Court to solicit each year, compositions by the general public upon a certain subject selected by His Majesty, five or six of the best of them being chosen for a collection; but it is the opinion among literateurs that these have no literary value.

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THE LAST RITES

PERHAPS in no country of the present age are the last rites, or rather that part which comprises the funeral cortege, so peculiarly dramatic with gorgeous symbolism as that which Japanese Buddhists display; and perhaps nothing so weird and mystic as the sacred orchestra during the *mitamashiro* ceremony in the Shinto observance of death. In Shinto families during severe illness, and more particularly when the patient's life is about to depart, priests chant by the hour weird incantations, with such zeal and vigor as to be heard for a long distance from the house, in the endeavor to drive away the evil spirits and restore the unlucky patient to health.

When life is extinct the folding screen used in the sick-room, is set around the head of the body upside down; the bed is removed and matting subsituted; a Japanese pillow or roll is placed under the head, and a quilt is placed over the body, with its lower edge at the head, as everything must be in reversed order, the superstition being that this will prevent an early recurrence of such a calamity in the family. A pure white cloth is put over the face; a sword or knife called *mamorigatana*, guardian blade, is placed next to the pillow; the sword is considered very sacred and endowed with the power of driving all evil spirits and devils away, and of preventing the deceased from being cursed by them.

It is not customary with Shintoists to cleanse the body before placing in the coffin, only in case of the deceased having been in bed for a long time, then the body is wiped with a damp cloth. In all cases as quickly as possible, the same day the death occurred, or at least the next day. The bottom of the coffin, which is made of plain uncolored wood is covered with a cushion, and the deceased, clothed in his best garments, is placed therein. All this is done by the nearest blood relatives, who must have the sleeves of their *kimono* fastened up with a cord made of new rice straw. A white cloth is then put over the face as before. The intervening spaces between the body and coffin are closely packed with tiny bags of cotton, tea or star anise, and any articles that the deceased was especially fond of, except metal things which could not be consumed should the body be cremated; in the case of ladies, their favorite toilet articles, and in the case of children, their toys. The coffin is then closed permanently.

Rectangular tables of white wood left perfectly natural, and of fixed dimensions, five feet long, one foot wide and two feet five inches high are provided, upon one of which the coffin is placed and on the other numbers of trays called *sambo*, also made of white wood, and upon which are placed dishes, cups and a flask, of unglazed earthenware, filled with rice, salt, various kinds of fish, vegetables, rice dumplings and fowl. In the meantime the priests of the local temple have been notified and when all is ready, as above, they come in full ceremonial dress, consisting of *yeboshi*, a hat, and *shitatare*, a long flowing robe, to perform the last rites. The first ceremony is that of reporting to all the deities of the universe that the departed spirit has become a *kami*, or god, as according to the Shinto belief all Japanese are descended from the gods, who are constantly guarding over the country and its welfare; consequently, as they pass away from their earthly life they simply return to the realms and abode of the gods. The priest, with assistants standing in front of the coffin, reads the *norito*, prayers of certain formality, that have been handed down from ancient times, the substance of which is a report and an appeal to the gods, in which the departed is proclaimed to have joined the ancestral gods, and the local deities, as well as those of the place of his birth, are appealed to for assistance and benevolence in introducing him to the gods of the world, at the same time notifying them that he has been cleansed of all his faults and sins during his earthly life. The priest during this ceremony takes a branch of the *sakaki*, cleyera Japonica, or sacred tree of the Shinto, to which are attached

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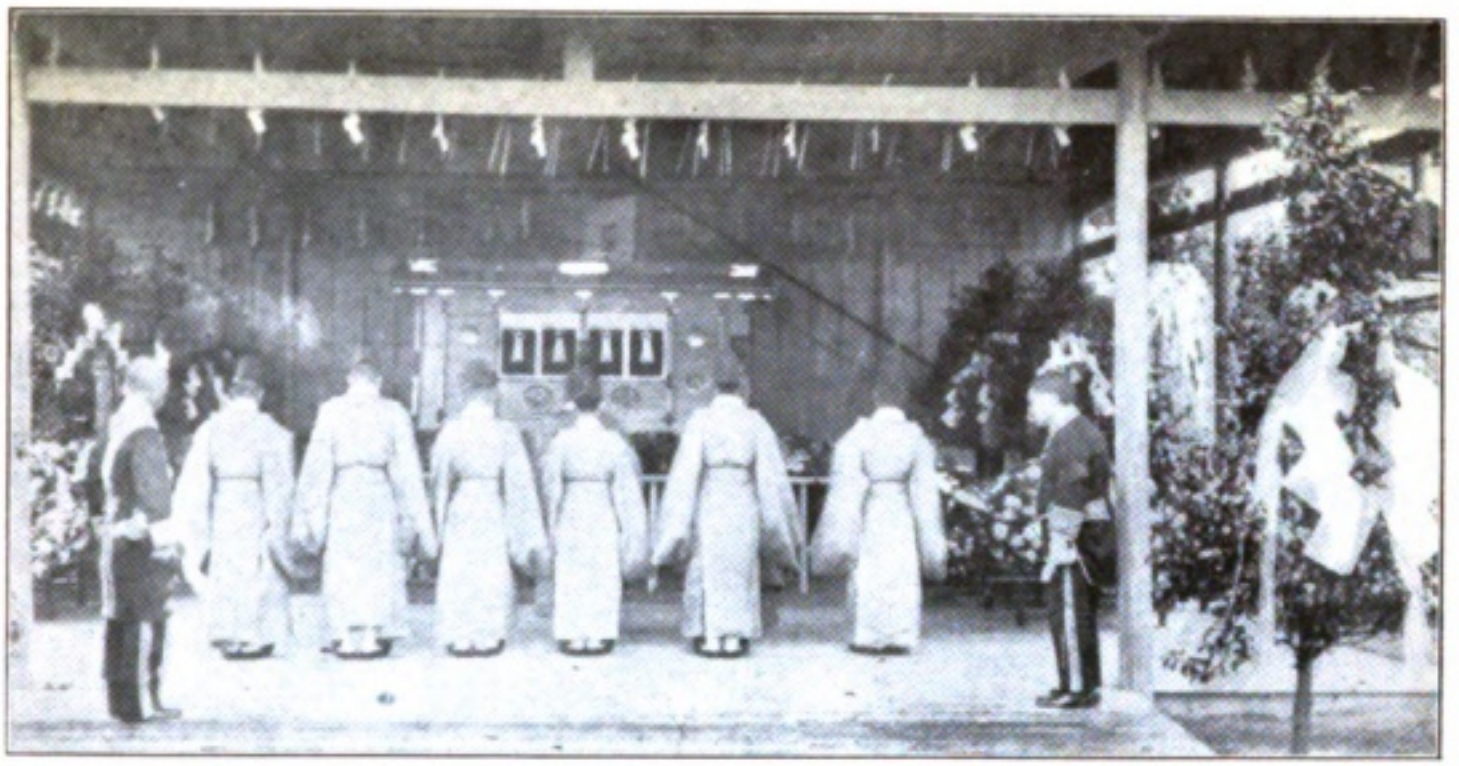

CEREMONY AT SHINTO FUNERAL

BUDDHIST FUNERAL PROCESSION: THE BIER

THE SAME, SHOWING ARTIFICIAL FLOWERS

THE SAME, SHOWING NATURAL FLOWERS AND DOVE CAGES

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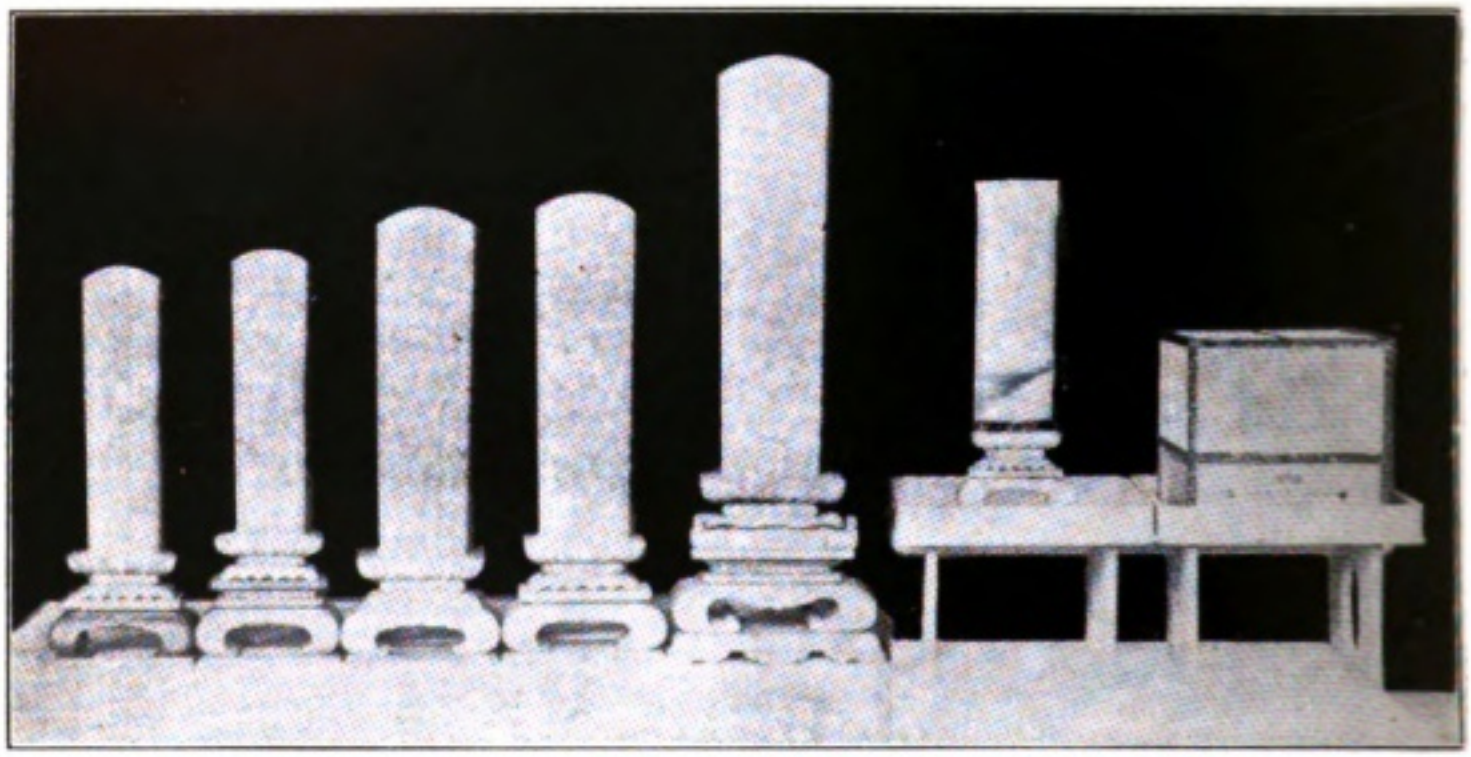

GILT FUNERAL TABLETS AND SILK GAUZE INCENSE BOX

COFFINS, AND JARS USED FOR BONES AND TEETH

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pieces of flax called *asagushi*, and waves it over the coffin, the action of which is supposed to clear away all the sins of the departed, committed during his earthly existence; also to expel all uncleanliness connected with the dead, which is extended to all the members of the family surrounding the deceased, by being in contact with him. At the close of this ceremony all the members of the family, led by the chief mourner or head of the family, make an offering of *tamagushi*, a branch of the sacred tree, *sakaki*, to which are attached numerous *gohei*—white paper cut into a peculiar form, as seen in illustration on the gable end and at the sides, hanging down, on the bier—which are placed around the coffin.

All members of the family on first learning of the death immediately repair to the residence to attend all the rites, bringing presents and offerings to the dead in the shape of money wrapped in white paper and tied with *midzukiki* in black and white, and on the surface of which is written in Chinese characters *koryo* or *koden*, which signifies a present of condolence for purchasing incense or *reigen*, divine power of answering prayer; other presents given to the dead are cakes, candles and incense. Every night the relatives and friends assemble around their dead and discuss the life of the departed, usually sitting up all night; meals are served, and the deceased is also offered food, always such things most liked by him.

The last ceremony at the house is the *mitamashiro*; this has to do with the mirror, sword or jewel, and the passing of the spirit from the body into the object selected. With the opening of this ceremony the body is again purified from all impurities by priestly powers and passages, and the reading of the *noriko*, as before; then the exhortations are made by the high priest officiating, for the spirit or soul to pass from the body. At this ceremony, strange music is performed upon a *sho* (a wind instrument producing weird, unearthly sounds), a *hichiriki* (a small pipe or sort of flageolette) and a drum, which also has a peculiar haunting sound. Following this is the final farewell; the *norito* is again read, and it is announced that the departed will leave that home forever; the *tamagushi* is offered by everyone present, and before the coffin passes out of the door, some vessel that was constantly used by the deceased, such as a bowl or some form of cup, is thrown down outside the entrance and broken, as a token that the departed will never return. The cortege then repairs to the burial ground.

Whilst the above ceremonies were in progress, another conducted by distant relatives has been going at the place of interment, called *jishidzumi*, or reporting the death to the local god of the district. In this, at the four corners of the graveyard are placed pieces of bamboo, which are connected by *shimenawa*, straw rope, with tufts of straw and *gohei*, at fixed intervals; and on a high table, similar to those previously spoken of, are placed the *sakaki*, with long strips of white cotton; in the centre of the ground is placed a large coarse mat. Shinto funeral services are not performed in the temples, but at the cemetery or graveyard in a special building erected for the purpose. This being one of the distinguishing features between the Buddhist and Shinto rites.

On arrival at the building in the cemetery or graveyard, the *norito* is again read and the offerings of *tamaguchi* made, not only by the family and relatives, but by all friends present; after this the coffin in conducted to the grave (if in the precints where possible to bury without cremation), where the body is lowered, and the chief mourner then throws a handful of earth, as must all the rest, then the coolies fill the grave, and a white wood post with the deceased's name is erected over it, to serve until the final stone is made.

The Shinto funeral procession is much plainer and less ostentatious than a Buddhist one. The first noted difference is in the bier; in both cases it is made of white wood (as everything made of wood must be kept in the natural state in both religions); but the Shinto bier is made with a concave roof and extended piece running out and upward from the ridge on the gable ends; whilst that of the Buddhist dips down from a convex segment of a circle, gradually turning out at the eaves in a concave form, the gable boards being cut with very ornamental lines, the end of the ridge of the roof being completely covered by a fine piece of carving,

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which also occurs below, and hanging from the centre of the gable. Another marked difference is the fence or railing around the whole bier (which is really a temple model); in that of the Shinto the posts stand close together, apparently free, and unobstructed by a rail, the corner posts being the longer; they are held together by two almost unobserved rails mortised through the posts; this is the form called the sacred fence, and is built around each grave-yard plot of a Shintoist. The fence around the Buddhist bier is composed chiefly of two rails supported at intervals by short posts the whole quite open, and turning upward at the corners, where, placed inside are artificial lotus flowers; tassels with three loops hang from the gable and at the sides, *gohei* hanging in place of these in the Shinto form, and no flowers. In the cortege, the bier, which is supported by long poles, is carried by coolies dressed in white robes and black caps for a Shinto ceremony, and for the Buddhist, they wear their best blue uniforms with red and white Chinese characters imprinted on them, as is usual with this class of people. The Shintoists wear white as the symbol of mourning, whilst the Buddhists display a full exhibition of color, making their cortege very brilliant and gorgeous in its make-up.

Natural flowers, or bushes of the *sakaki* tree only, are carried by the Shintoists, whilst Buddhists use a profusion of artificial lotus leaves and blossoms, the sacred flower with them, either all white, all gold, all silver, or with vivid green leaves and stalks and gay, deep pink flowers. Another marked difference between the two ceremonies is the Buddhists' having immense cages made of green bamboo, containing numbers of doves, carried by long poles on the shoulders of six or eight coolies; the cages are very gaily decorated with long colored streamers and paper flowers making the whole a very pretty sight.

In the Buddhist belief there is some difference towards the attitude and feeling for the dying; when it is known that the end is approaching, the immediate family draw near the dying and placing the mouth to their ear call them by name; so life departs whilst the nearest and dearest murmur their farewell, and immediately afterwards, the lips are moistened with drops of water, by the nearest relative. Then the same form is observed with Buddhists, in regard to screen, sword, reversing covering, and covering the face; the only difference being that the body is bathed, the superstition about reversing the order of things concerning the care of the dead making it the custom to pour the water to be used with the left instead of the right hand, turning the dipper outward, not inward.

No fish or flesh is offered by Buddhists. A white wood table is placed at the head of the bed with the same accessories spoken of for the Shintoist, except in very minor things, such as a lamp fed with rape oil, a cup of water and an earthen censor filled with incense, which is never allowed to die out. At the foot of the body is placed the tablet with the deceased's name upon it and on its reverse side the Buddhistic name, by which the departed will be known henceforth and designated in prayer. Relatives and friends take offerings and presents to the dead, much the same as already described. When the coffin is ready, the head is shaved in patches, as to shave it clean in regular order would, they fear, bring like visitations; the clothes, specially made by female relatives sewing in opposite directions with the same thread, are now put on, and around the neck, in a bag, is placed a rosary, various charms, a small coin or the printed representation of such on paper; this is to pay the ferry in crossing the river to Hades, without which the traveller would be in a sorry plight.

In the mean time the local temple has been advised and the priest immediately calls to chant prayers before the tablet; the family shrine has been covered to prevent the contaminated air from entering it. A wake is held the last night before burial, when all the good qualities of the departed are eulogized.

Coffins differ somewhat in style of form only, but not otherwise in outward finish for either rich or poor. The wealthy use an oblong box, whilst others use a square box. placing the deceased in sitting posture, the poorer classes using a barrel bound with bamboo hoops. Two earthenware jars are sometimes used; one for the bones, if the body is cremated and the smaller one

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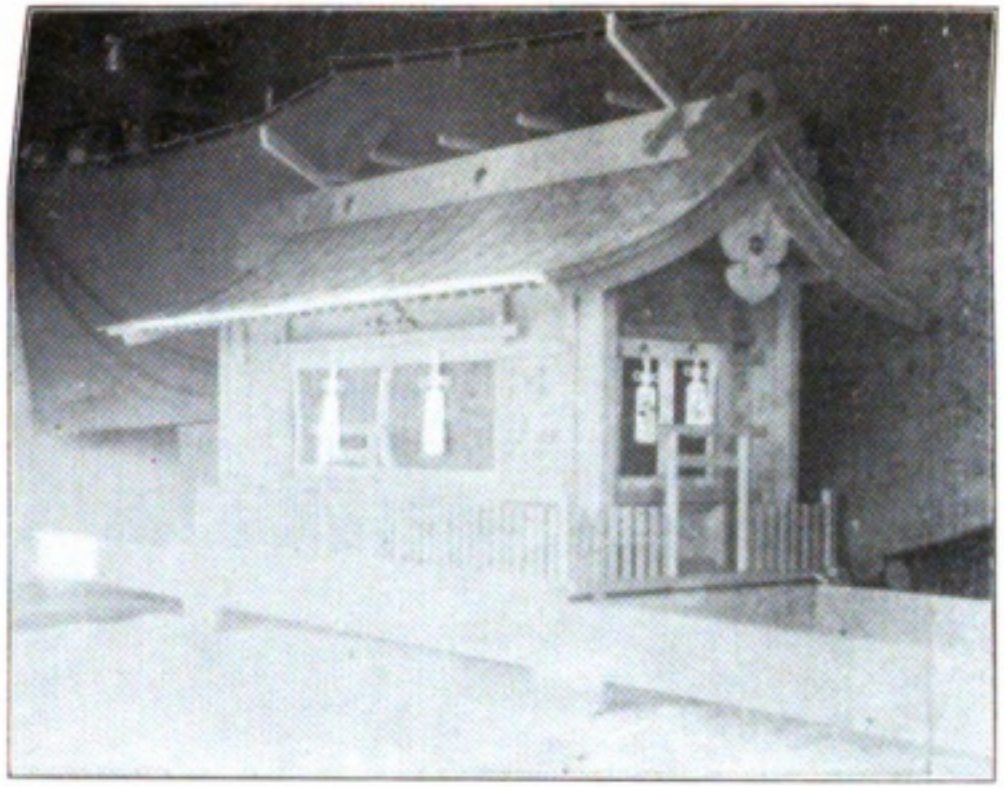
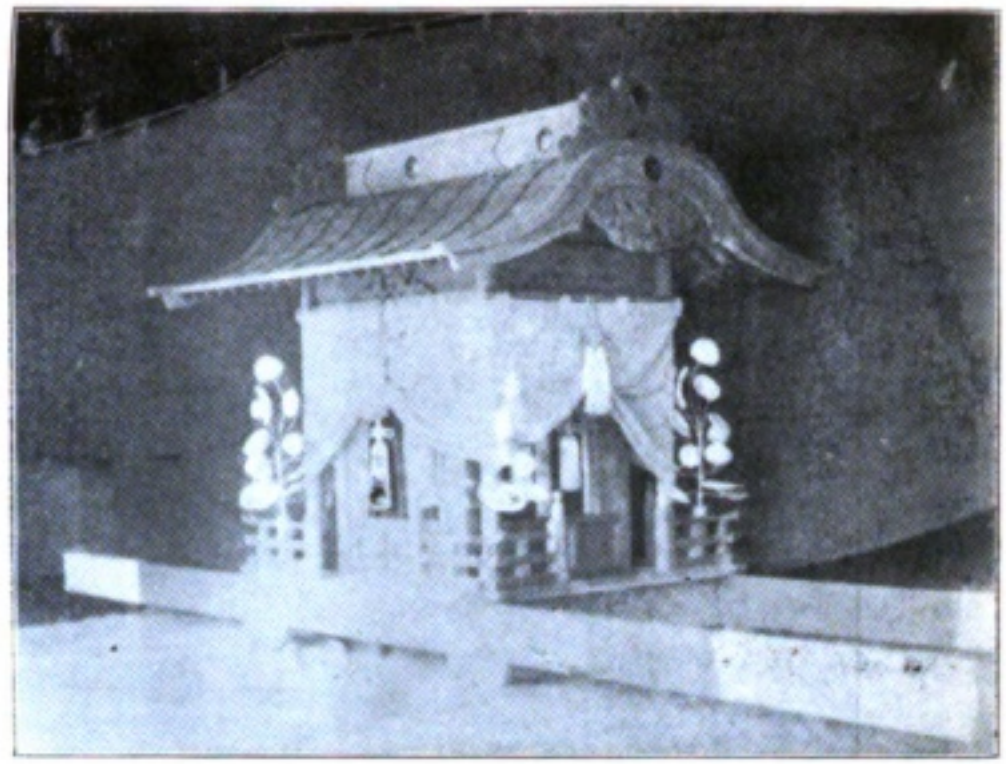
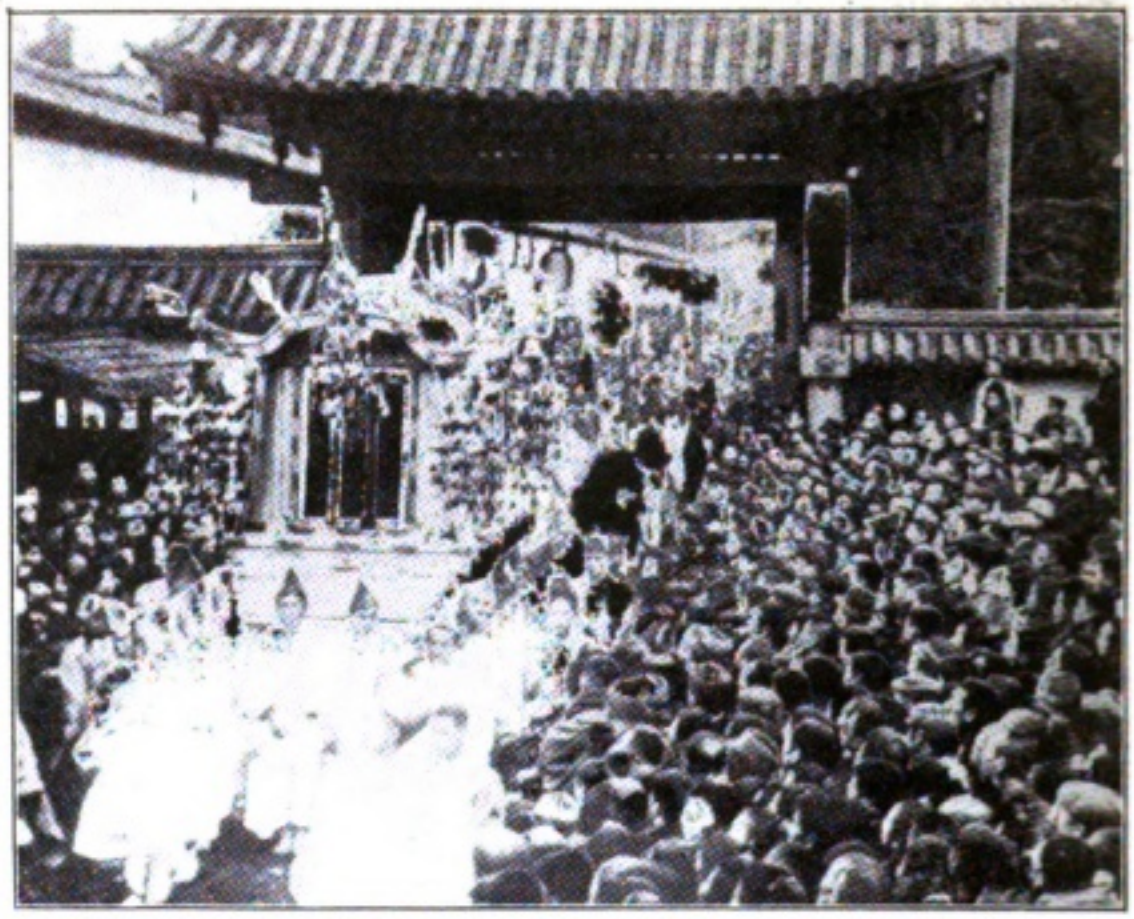


SHINTO BIERS; LOWER ONE WITH GOHEI



UPRIGHT AND LONG BUDDHIST BIERS



FUNERAL PROCESSION OF THE LATE PRINCESS OTANI

PRIESTS IN FUNERAL PROCESSION

BANNER WITH NAME, AND TABLET BEARER

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for the teeth, which are often extracted as keepsakes for the family. Two palls are used, made the same as wadded guilts; for a man the top or outer one is in blue, and white for a woman; the under one, for a man, if below the age of forty-one, white, but red if above that age; for a woman the under pall is pink if under thirty-two, but red if over.

The last rites for a Buddhist are performed at the temple; the bier being placed in front of the shrine, the mourners ranging themselves on either side, leaving the centre clear for the officiating priests. When all have entered and are settled in their places, the priest usually the superior, enters with his assistants, and the sutras are chanted to the sounds of the gong, bell, drum and cymbals, after which a prayer is offered by the officiating priest, for a guide to the departed spirit on his road to Hades, At the conclusion of this special prayer all the mourners advance and place a small quantity of incense in the censor or censors which concludes the service. the chief mourner going to the door to thank those present for their sympathy and attendance.

The body is then taken either to the crematory or to the graveyard; if to the former, the chief mourners go to the crematory the next morning and take what remains of the bones, placing them in a jar, two persons picking up each one together.

These, when sealed in the jar, are taken to the temple then to the grave, the head stone removed and the jar placed in the family tomb.

The procession does not always follow in the same consecutive order, but it is usually led by a guide after which come men walking two abreast carrying large sized artificial lotus flowers, in white, gold, silver, or in colors, then many carrying real flowers made up in pyramidal form, men with white lanterns on long poles, more men with flowers, the tablets, prayer boards, poles with long banners and streamers bearing inscriptions, a long file of priests in gorgeous robes. The high priest in scarlet and gold brocade, the lesser lights in green and gold, purple and gold, various shades of russets and greys, all with clean-shaven heads; then the bier, the pall bearers walking at the sides, more banners, upon which are written the name, title and rank of the deceased, chief and other mourners, priestesses, more flowers, long lines of gorgeous lotuses, more doves, banners, lanterns, and flowers, then the hosts of friends. In the case of very prominent people these gorgeous processions may reach from a half mile to a mile and a half in length; as in the case of one illustrated, that of the late wife of the Abbot of Hongwanji, Princess Otani.

At the great temple, where candles burn, and the smoke of incense rises, soft, mellodious-toned bells sound; and the splendour of the lacquered interior, with gold and color, gorgeously panelled ceiling, radiant alters, magnificent baldachin, wonderful images of Buddha, scores of lotus flowers in their beauty of conventional dress, backed by immense gold doors, hangings of rich brocades, each representing some departed spirit of prominence; and in the centre of all the grand array of priests, who read scriptures and chant sutras, to the sound of silvery bells and low-toned gongs. On all sides the mourners, rosaries in hand, murmur their prayers to Buddha. It is a sight to awe and dazzle.

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the elevation of the pronounced interior with long and color, positively beautiful in outline, radiant effect, magnificent performance, unlimited instinct of loyalty, secret of future likeness in fact, nearly of conventional character, perfect, by immense, total good, principle of right procedure, each remembrance some identical right of possession : and in the center of the great army of hope : and to some sentiments that climb within the sound of applause, perfect and joy to possess it as a part of the whole. Nothing more than a little child, full of life, innocent, happy, pure like a flower, positive, strong, and beautiful, with eyes like stars, and a form like a fairy. It is a pity to see one fade.

The body is often taken either to the cemetery or to the crematory : it is one more, the chief difference is to the mind, how little we know about the use to which it is soon put. Whether it passes through the fire, or is eaten by worms, it is all the same to the body, but the effect upon the living is very different. Those who have any sensitiveness about them, any imagination, any love, any affection, any sympathy, any memory, any hope, any fear, any thought of the future, any belief in another life, any religion, any superstition, any faith, any philosophy, any anything, cannot help shuddering at the thought of cremation. It is a pity that we have not some way of disposing of the dead that will not shock the living. Why not bury them in the ground, where they will slowly return to dust, and become a part of the vegetable world, and in the course of time form a portion of the living forms that walk the earth, and in their turn return to the dust from which they sprang ? Why not plant the dead as we plant seeds, and from their graves cause to spring flowers of immortality, emblems of the resurrection ? Why not bury the dead in the form of a cross, pointing upward, so that the sleeper may rise in the direction of the sky ? Why not bury them in the form of a circle, the symbol of eternity, so that the soul may escape from the body at any point of the circumference, and thus find the way to the infinite ? Why not bury them in the form of a triangle, the symbol of the Trinity ? Why not bury them in the form of a square, the symbol of honesty ? Why not bury them in the form of a coffin, the symbol of mystery ? Why not bury them in the form of a pyramid, the symbol of strength and durability ? Why not bury them in the form of a sphere, the symbol of perfection ? Why not bury them in the form of a parallelogram, the symbol of the grave ? Why not bury them in the form of a rectangle, the symbol of the tomb ? Why not bury them in the form of a circle, the symbol of the family group ?

The process does not always follow in the same consecutive order, but it is a single fact by a single person, a thing which will be repeated a million times.

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O-OKA STORIES

THE TRUE MOTHER

A HUSBAND divorced his wife with no cause but that he wished to marry another woman with whom his second marriage had already been planned.

After being returned to her parental home, a little daughter was born to the divorced wife, who provided for and cared for the child without assistance from its father. The little girl was bright and winsome, and when she had reached the age of ten, was able to perform light household duties and would soon be able to place herself as a maid, and consequently be a profit to her family.

So the second wife, seeing this and being jealous, resolved to make overtures to the child's mother in an endeavor to secure the little one and her services. The proposition was not favorably entertained by the mother, who refused to consent to such an arrangement; but the second wife persisted and finally asserted that the child was really hers, and upon that assumption, brought a suit of law before O-oka, in the civil court.

O-oka summoned the two women and heard their proposition; each claimed the child, but had not any certain proof, and merely continued their dispute. Then O-oka said to them: "I can not judge a matter without some evidence. You shall put the girl between you and each taking one of her hands, shall pull her until one of you wins the victory, upon which my decision will be made."

They quickly assented to this, and began the struggle. The poor child cried aloud with pain at being almost disjointed by their vigorous jerks, when instantly one woman, startled with fright, let go her hand. The other woman, said at once, "So! The girl is mine." "No," said the Mayor, "the apparent loser is here the victor. The true mother felt sorrow to see the child suffer pain by her pulling, and immediately released her, while you, not feeling that mother-love, cared not whether the girl was hurt, but only to defeat your opponent for selfish motives."

The woman prostrated herself on the ground, and had to be carried away and bound, after which she at length confessed the truth, and the child was delivered to the former wife, the real mother.

THE THREE RYO

A long time ago, in Nagasaki-cho, Reiganjima, there lived a poor and ignorant but honest mat maker, named Saburobei. It was the twelfth month, when expenses are greater in various ways, and Saburobei was in need of money; he went to a friend and borrowed three *ryo*, which he placed in his wallet after carefully wrapping in a piece of paper.

But when he had reached home and wanted to use the money, he found much to his surprise, that it was missing; and though he shook his sleeves and removed his belt, he found it not. Saburobei was discouraged, and thought the god of poverty, Binbogami, had seized him, and that diligence alone could save him, so he set to work day night, exerting himself to the utmost.

Chojuro, a screen merchant in Kodenmacho, was a man with much kindness of heart, and when he chanced to find three *ryo* wrapped in a bit of paper, felt much sympathy for the loser of the money, and finding the paper had

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a name on it, Saburobei, *Tatameya* (mat maker) he undertook to find the person and restore to him the money at once, notwithstanding the busy holiday season.

He went that day through Kanda, Toricho and Kyobashi; spent the next in Shitaya, Asakusa and Hongo, and the third day Kojimachi, Aoyama and Shiba, enquiring at every mat maker's for Saburobei, but without success. His family laughed at him, and reproached him, saying, "Your task is useless. If any one else had found the money, he would have rejoiced over his gain; on the contrary, the master in our household is ceasing from his work and spending his pocket money searching for the owner."

He paid no attention to this ridicule, however, and on the fourth day set out again, with his *bento* (lunch), to spend the day looking for Saburobei. In Nagasakicho, he entered the shop of a mat maker and asked if it was the house of Saburobei *San*; "I am Saburobei," answered a man about forty years of age; "what is your business?"

"Did you not lose something?" enquired Chojuro.

Hearing these words Saburobei's wife came from the kitchen to speak of the money. "So, indeed; I lost three *ryo*," said the husband.

There upon Chojuro, related how he had found the money and searched for the owner, adding, "I enjoy now the benefit of patience, and with you joy," as he handed the three *ryo* to Saburobei.

"No, no," objected the latter, "though I lost the money, you had the luck of finding it, and deserve to profit by your honesty and the labor of looking for me, so you must keep the money."

"But," said Chojuro, "my only aim was to return it, so I beg of you to take it without reserve."

"That is all the more reason why I refuse to accept it," persisted the mat maker, "I will never take the money."

"If not," said Chojuro rising, "I will just leave it here." And he threw the three *ryo* on the floor, in evident displeasure, and was about to pass out; but Saburobei seized him, saying quite angrily, "You must take this money with you," and growing more excited, threatened him bodily harm if he did not comply.

"You are a foolish and lawless man, and abuse me for a kindness which I have sought to do you. If you strike me I will kill you", cried Chojuro now fully aroused; and with this the blows began on both sides, and soon the neighbors had to interfere and separate the two angry artisans, who, breathing vengeance, refused to listen to the intercessors, and even the efforts of the headman of the ward were unavailing, so O-oka, the mayor was appealed to.

O-oka heard first Chojuro, and praised him saying, "You are an admirable man." Then to Saburobei, "Why do you not accept the money? Tell me the reason."

"I humbly beg to offer," said Saburobei, "I lost the money, and so it was not intended I should have it and therefore it is mine no longer; while Chojuro found it, and it being thus bestowed upon him from heaven, he must be deemed the owner. Moreover as he ceased from his work for four days to search for me, he has been the loser and I will never accept the money."

"I fully understand," said the mayor, "You both are most reasonable in what you have said. Go, and I will summon you another day." And the two men left the Court with the ward officers.

In a few days, when many disputants over estates and money, reclaimants for dowers, debtors in trade and common

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thieves were before the bar, O-oka summoned Saburobei and Chojuro to appear for trial, and addressed them as follows: "There are many covetous men in the world who make complaints to gain money, but in all my experience I never before met two men who would dispute, nay even resort to blows, because neither would accept money in question. Saburobei lost the money, and Chojuro, finding it, spent days in finding the owner, who refused it feeling it rightfully belonged to the finder; the dispute became a quarrel and then a fight, all because they were each too honest. I was pleased to report the case to our lord, who, appreciating the situation instructed that the three *ryo* should be kept in the state treasury, and he himself sends three *ryo* to be divided between you, which you must receive respectfully, each two *ryo*, whereby you have each lost one."

They bowed their heads, but one ventured to say, "Although we feel grateful and should receive respectfully the money, we do not understand how from three *ryo* we each receive two, and are filled with fear that we can not obey your order."

"Ah! you enquire minutely!" said the mayor. "Because I felt joyful to see two honest men, I gave you one *ryo* also. As you, Saburobei, lost three *ryo*, and receive two, you lose one; and you, Chojuro, picked up three *ryo*, which the state received, now accept two, you also lose one; and I, the third person concerned, likewise lose one, so that all lose equally, and the honor of each is satisfied."

FROM THE JAPANESE PRESS

COUNT OKUMA AND HIS NEW MAGAZINE

A MAGAZINE entitled "New Japan" will be published under the patronage of Count Okuma, and the first number saw light on April 3rd. The object for which the magazine is published is explained by Count Okuma. He says that the Japanese people are governed under a representative government, but in fact they have no means of appeal for their wrongs, nor have any adequate organ to express their opinions. This accounts for the appearance of the new periodical. Mr. Roosevelt expresses his opinions through the *Outlook*, but really he represents the opinions of the whole nation of America. In the same way the new magazine does not introduce Count Okuma's private opinions, but it echoes the whole sentiment of the Japanese nation. Moreover the magazine has a high mission of instructing the nation so as to keep them up to the civilization of the world.

The magazine under such an influential and widely known statesman can not but render valuable ervices to the nation as their good companion. There are many papers and periodicals, but few of them are disinterested, and worthy of reliance. Indeed the demand

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of the age has given birth to the "New Japan."

Count Okuma has not been a successful statesman. His present situation in the political circles is a very poor one, but he has succeeded in far nobler work, namely education. He is a guiding star of the nation. Blessed are we who have such a great man of the world for our companion. We wish every success to the new magazine to be started by the Count.

The Yomiuri Shimbun.

SHIRASE'S EXPEDITION

It is expected that Shirase's Antarctic expedition will reach the Antarctic region within a few days, and it is interesting to know in connection with this, a bill to subsidize Shirase's Antarctic expedition will be presented to the House of Representatives by the Seiyukai members within a day or two. The following cablegram from Wellington, New Zealand, appeared in a London daily :—

"The Japanese Antarctic expedition has arrived here. As none of its members can speak English, and no one here understands Japanese, some difficulty is being experienced in making arrangements. Eventually, with the assistance of the Chinese Consul, whose writing they understand though they cannot converse with him, it has been ascertained that the expedition wants coal and stores. It is to sail for the Antarctic on Saturday. The expedition consists all told of 27 men with 12 dogs.

The *Kainan Maru* left Yokohama at the end of November. It is bound for King Edward VII.'s Bay, whence Lieut. Shirase, the leader of this extraordinary expedition, hopes to make a successful dash across the ice with four of his comrades to the South Pole."

Lieutenant Shirase's *Kainan-maru* has left New Zealand to make its dash into the Polar Region We hope we shall be able before long to receive news of its successful arrival at the furthest south. But here a question arises: i. e., how will the success of the Polar Exploration be proved or who will bring testimony to it? According to a recent Washington despatch, that well-known discoverer of the North Pole, Captain Peary, was cross-examined before the House Committee on Naval Affairs. When asked by a certain representative why he did not take a white man to the North Pole, so that there could be some credible corroboration of his statement that he discovered the pole, Capt. Peary is reported to have answered, "I devoted my life to the quest of the North Pole. I expended something of myself, my money and my life. I went through such hell and suffering as I hope no man in this room may ever experience. I did not feel that I was called upon to divide my honors with any man however able or deserving, who had put only a few years of his life into the work and who did not have the same right to the honor of discovery that I felt I had. With one exception I have always made my final spurt with one man, an Esquimaux, that one exception was when Lee crossed the Greenland ice cap with me. The reason I took Henson, a negro, with me on the last expedition was that he was more effective for the extended work necessary than any white man I ever saw." We trust that Lieut. Shirase is a man of broader mind than the American explorer quoted and hope that when Shirase and his men return home laden with honors of successful discovery of the South Pole, they will not forget to bring back some powerful proof which will testify to their Polar Discovery. *The Yorozu Choko.*

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CHARMS AND SPELLS

The only difficulty about this cure for chilblains is that you cannot use it till next year.

The sufferer will have to wait until the first day of the bull (*ushi no hi*) in the *natsu no doyō*, a day which, in the year 1911, falls on the first of August. He must then choose himself a nice smooth pebble, of any size he pleases, and let it lie in the sun the whole of that day, until it is, as it were, baked through and through. In the evening he must take up his stone and put it in some safe place until winter comes and the chilblains begin to tickle. Then the sun-baked pebble is produced and rubbed gently over the frost bitten surface.

For the toothache there is a potent cure which can be tried at once.

When the pain is very great, get a hammer and nail and lay them with great ceremony on a table. Then you get a sheet of white paper and write on it the Chinese poem, given below

永 釘 郤 是
世 在 來 江
不 齒 喰 南
歸 頭 我 之
家 上 齒 蟲

You must write it in Chinese or the spell won't work.

The poem, in ordinary Japanese, runs as follows :—

Kore! Kōnan nō mushi, shirizoke kittate, waga ha wo kurau. Kugi wa entō no ue ni ari. Eisei ieni kaerazu.

"Ho there! Go back home you worms from Kōnan that eat my teeth. The nail is lying on the table. Go and never return."

(*Kōnan* from which the worms come that destroy the teeth, is in China,—the part lying South of the River Yangtze. It evidently corresponds to the Spain of our childhood's song about the rain.)

When the poem has thus been written out, you must fold it carefully, and put one end in your mouth. This must be done with care. The character for "worm" (the bottom sign in the right hand column) must come so that you can bite it with the tooth that is aching, and the tooth in question must leave its impress on the folded paper. Then you take the hammer, and nail the folded paper to one of the house-pillars with a southern aspect. But you must not treat the thing as a joke else the cure won't work.

Some people are very nervous about earthquakes. When you have reason to expect a shock, or when the shock is going on and you fear that it may be a severe one, you may repeat to yourself the following spell :—

Yurumu to mo,
Yomoya nukeji no,
Kaname ishi.
Kashima no Kami wa,
Aran kagiri wa.

"Let it shake as it will, so long as the god of Kashima is there to protect the foundation stone, so that it moves not."

The following spell, which protects its user from the danger of thieves, depends for its proper understanding on the knowledge of certain technical terms in Japanese housebuilding. The spell should be recited at night before lying down to sleep.

Neru zo neda,
Tanomu zo taruki,
Hari mo kike.
Nani goto areba,
Okose ya no mune.

"*Neda* (the name of a beam), I am going to sleep, *taruki* (another beam), I trust in you, *Hari* (a third beam), listen. O bosom of the roof, if anything should happen, please wake me."

The Japan Mail.

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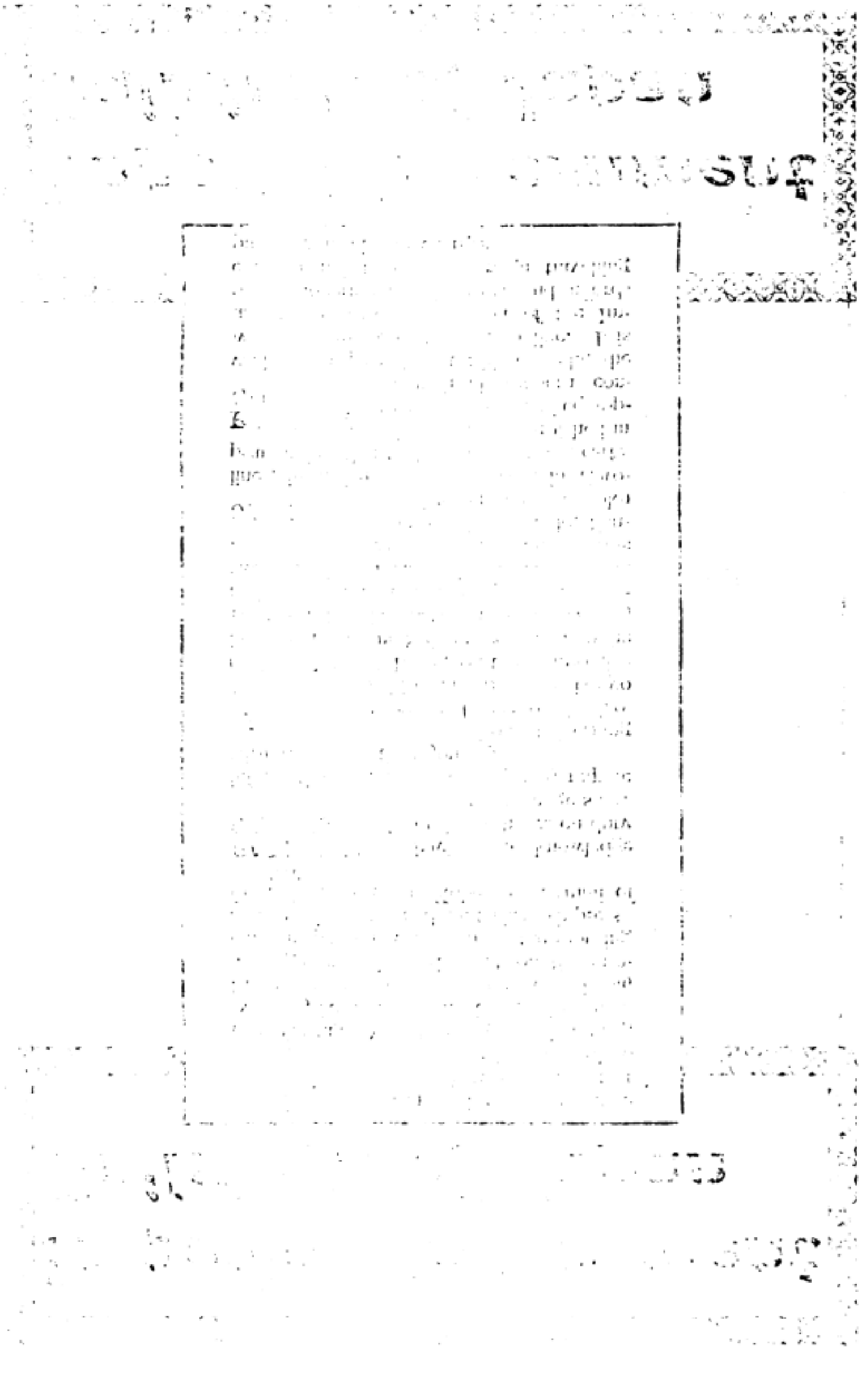

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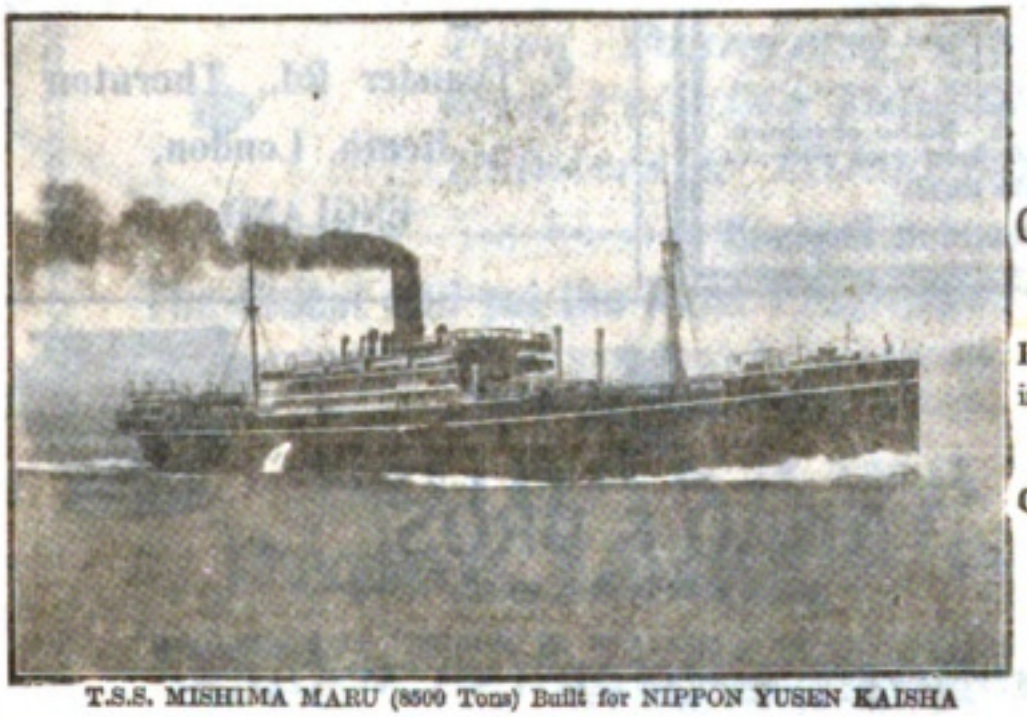

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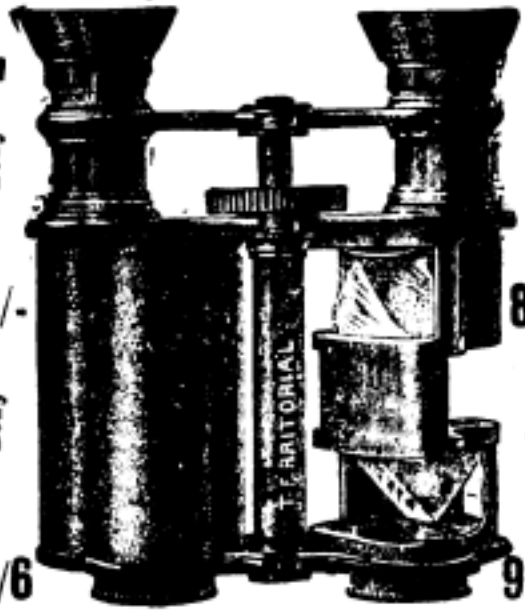

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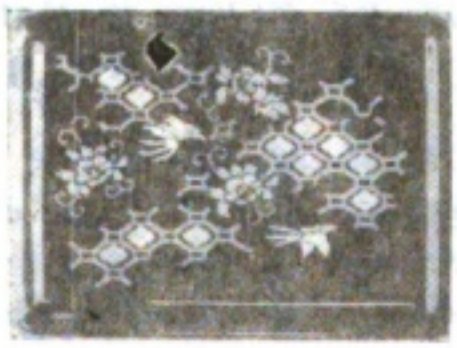

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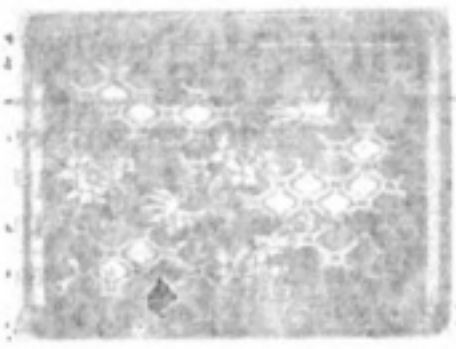

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きは、殊に著しく進歩し、年々約六七十萬圓の輸出を見つゝありて、其品質の如き舶來品に劣る事なきに至りしも、其の香氣に至りては一歩を讓らざるを得ず、こは香氣混合法のよろしからざるによると雖主として其香料を外國に仰ぎ、外國會社の札紙により品質を判定し、香氣の原質に注意せざるに基因す、凡ての天然香料は、其産地、培養法、採集法の異なるにより香の強弱に差あり、又種々の等級あり、單に名稱を指すのみにては之を區別することを得ず、同會社製品にして同札紙のものにして、屢々品質に差ある事を記憶せざるべからず、我が國に於ける香料取引は全く外國會社を信ずるのみなるが故應用者は同種のものを同量に使用したりとするも、製成したる香粧品の上に全く豫想外の香氣を得る事あり、凡そ化粧石鹸の價格の如きは應用したる香料の如何によりて定まるものにして、其質質の價には左して差あるにあらず、和製の石鹸は比較的に高價の香料を附加し、低利に販賣するに不拘尚輸入税を加せらたる外國石鹸の方、内地人の嗜好に適し、年々尚四五十萬圓の輸入ある原因の大部は、香氣の及ばざるに基するものとす。近年は人造香料を應用したる獨逸香粧品の貿易販路次第に擴張し來り、吾が香粧品輸出先きたる清國、印度地方に於ても亦大に勢力を得たるが爲、近年我が國よりの輸出高に增加を見ず、反て退歩の傾きなきに非らず、是香料の關係上より生じたる價格に於ける勝敗の結果とす。

往時は麝香、靈猫香等の如き香氣の一般に愛せられしも、現今は花香の愛用せらるゝが爲其使用高は年々減額し、代ふるに人造香料を以てせり、

明治四十一年に吾が國に輸入したる香油、香水化香石鹸等は、百二十萬にして香粧品に要する揮發油、麝香、香桂皮、龍腦、椰子油、豚脂「テレピン」油等の總額も亦百三十萬を下らず尚年々增量を見つゝあれば之が防止を圖むには人造的香料の製造を盛んにし、之を應用して自國製品の發達を力むるにあるのみ。

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の溶液なれども、尚上等の香水に至りては「エッセンス」を基礎とし、之に人造香料を附加す、例之ば上等の「ヴアイオレット」香水は、菫菜「エッセンス」を根源となし、之に人工「スミレ」新「スミレ」「ヨノーン」等を加へたり、こは一般需用者が在來の習慣上より「エッセンス」製と云へば人造香料よりも佳香を有するものと思ひ、「エッセンス」製のものを選ぶにより製造者にありては、兩者を混合して天然製品と稱し、販賣する方利あるによる。されど其大部分は人造香料製品にして、實手にありては商略上之を天然香料製品と稱するが故に、事實は上等のものも亦人造香料製品たり、是れ單に香水のみならず一般香粧品に對し然りとす。

近時獨逸に於て香水に換へて愛用せらるゝ「濃厚芳香液」と稱する者あり、「ヴアイオレット」「ヘリオトロップ」、「ヒヤチント」、「マイグロクヘン」薔薇、其他種々なる香氣ありて、其一小滴にて十數日間香を保つ、是人造香料のみより成り、其幽雅なる、香として完全したるものにして、天然香氣に勝るとも劣らず全く人造香料の廉價を揚げたり、今伯林市場に於て人造香料を應用せる香粧品にして、通例店舗に販賣せるもの左の如し。

石鹸、香水、化粧水、香袋、香皮（衣服又は下着に縫ひ込み又は手袋を製す）、帽子用飾、帽子飾、香錠、香嚢、香囊、香嚢、室内香料、薫劑、齒磨粉、口中香水、口中香丸、口中香錠、口中香粉、練齒磨、齒牙用石鹸、齒牙用「クリヤム」、口中「コスメチヲク」（「ペルヒドロール」の製劑にして澱粉酸素の爲めに中を清淨にす）、養毛劑、頭髮水、頭髮洗滌水、頭髮洗滌「パスメ」、「シヤンポニング」「シヤンポニング」粉、髮油、髮用「ポマーデ」、毛髮「クリヤム」「アリアンチン」、髮硬劑、髮養生藥、縮毛ロシ、毛髮粉、染毛劑脫毛劑、漂白劑、消毒洗滌水、文身脫劑、脫臭劑（皮膚上に附着したる銀鹽の脫劑）、化粧醋、芳香溶劑、皮膚「クリヤム」、白粉、紙白粉、皺のばし劑、夏日斑劑、凍結藥、汗とり、皮膚の緋原治療藥、悪姿劑、「ラジールスタイン」、殺蟲劑、滑爪藥、姿爪藥染爪料等なり。

吾が國の香粧品に對する人造香料

日本香粧品製造も、漸次多額に上り化粧石鹸の如

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し到底現時の工業に伴はず。

人造香料にありては、一般化學藥品製造と同じく單に化學的反應の結果のみなれば、花「ボマーデ」浸液を製出するが如き期間に制限なく、如何なる地をも問はず多大の勞力時日を要せず、且常に其成分同一なるが故に、一度某會社の製品を用ひば單に名稱を指すのみにして、同一なる强度のものを得られ香粧品に應用するに當りても永久割合を變ずるを要せず、且其容積も小なるが故に、輸送上に於ける利益も亦大に、如何なるものにも簡單に使用せらるゝが故、其全體の上より見たる利益や洵大にして、殊に化學工業の發達と共に、之が原料の價も漸次低下し來るにより、今後益々安價に得らるべし、從來香粧品は一種の贅澤品なりと目せられ居りしも、其身體攝生上に一日も缺くべからざる必要のものたるを認められたるの今日、之が需用を滿たすに產出に限りあり、而も高價の天然香料による事は不可能の事にして、自然人造香料に俟たさる可からず、尙一般公衆は香料に對しては、其天然產と人造なるとに不拘爽快を覺ゆる香たれば滿足するが故に、敢て之が識別に務むる要あらず、殊に人造花香の如きも全く天然品と識別し難きものを製出せらるゝなれば、其需用の如何は一つに經濟的關係に歸するものにして、今後の香料界必ずや人造香料の獨占する所なるべし、

人造香料の改良點と其應用品

人造香料が天然香料に比し製造及び應用上につき利益あるは前述の如く、又花香の如きも全く異なる事なき完全のものを製出し得らるゝに至りたれど、現今の製品中には、尙其一部に於て天然香の如き圓滑幽雅なる香氣の不足し、又揮散の速かなるものあり、此二つは尙研究を要する點とす、尤之につきては漸次改良せられつゝあるにより、日ならず滿足なる結果を一般の上に致すべし。

獨國に於ける普通の香水の如きは、全く人造香料

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收、浸出兩法を行はざるべからず、此方法の基く所は脂肪、又は脂肪油が香分を吸收するの性あるを利用し、花中の香分を一度、脂肪又は脂肪油に吸收せしめて所謂花香ポマーデ或は花香油を製出し、之に九十五乃至九十六「プロセント」の「アルコール」を加へて浸出し、香分を「アルコール」中に移行せしめ玆に生じたる香精「エッセンス」を更に低き溫度にて「アルコール」分を蒸溜し去り、初めて其香分を抽出し得らるゝものなり。

通例は「エッセンス」を重に香粧品に應用すれど、此「エッセンス」たるや「アルコール」を以て香脂を浸出するのみにても一週日を要し、且其際飛散による「アルコール」の損失を來し、又單に一回の浸出により香分悉く、「アルコール」中に移行するものにあらずして、其一部尙脂肪中に殘留す、故に、第二回第三回の浸出を行はざるべからず、而して第一回の浸出により殘留したる香分量たるや、常に同一適度に殘留するは全く不可能の事にして期日を異にするにより多少の差あるや論なし。隨つて初浸液、第二、第三浸液共に製造毎に香分の强度を異にするが故、之を香粧品上に應用するに當りては同會社製のものを用ふると雖、製造年月の異なるに隨ひ其割合を變せざるべからず、尙此「エッセンス」中には少量の脂肪及び之に伴ふ脂肪酸を溶存するが故に、更に特別低き溫度を保たしめ脂肪及脂肪酸を除去するの勞を要すべし、之が方法の不完全なりし「エッセンス」及び之を應用したる香粧品は、不快なる脂肪臭を感じ或は感せざるも多分の佳香を障害するものなり、坊間販賣する香水の如きは、「ハンカチーフ」上に脂肪班點を現はし、冬期脂肪の凝出により店舖にて販賣するを得ざるに至れるものあるは屢々見る所なり。是れ脂肪除去の不完全なりし「エッセンス」を應用したるに基因す、されば脂肪除去法も一の困難なる操作なり、又天然花油になしたるものも一定の溶解藥を加へ初めて香粧品に應用せらるゝなり、されば天然香料は製造應用上に、非常の煩雜と時日を要

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四、ルーナエ、フイース會社(グラツセ)
五、アントアン、キリー會社(グラッセ及巴里)
六、F、ミユーレタークー會社(ニオン)
七、サスコロンシ、フレア、エオジエ會社(リオン)
八、ジユスラン、ジユボン會社(アーヴァンテーイ)
九、ジヤンカー、フイース會社(カンネス)
十、ヴァオダン會社(ゲンフ)
十一、キミクク、デ、ユウジーン、ジユ、ローン會社(サアンボン)
十二、トムベレル、フレア會社(グラツセ)

されば現今獨逸國に於て、使用せらるゝ人造香料の數甚多く、皆各製造會社特有の製造法によるが故に、同一香料に於ても名稱を異にし、一香氣にも强弱あり、又其名種類似して香氣全く異なるものあるが故に、取扱上及使用上常に其製造會社名を冠して區別す、例之ば「シムメル」製「イランダ」、「ハールマンライマー」製「チロリー」油と云ふが如し。但し「ハイチ會社」の如く自家の製品を明かならしむるが爲會社の略號を其名稱中に附加して他の會社と區別するもあり、「ローゼ ハイチ」(ハイチコンパニー製薔薇油の略)の如き是れなり。

人造香料の發達すべき理由

元來天然香料を製出するに當りては、其原料植物常に新鮮のものならざる可からず、又採集する時期によりて香分含量異なるが故に、含有量の多き短期間のみ製造し得らるゝに過ぎず、中には乾燥し又は數日を經過するも其香分を減少せざるが故、隨意の製造場に輸送して後香分を採取するを得るもの二三なきに非らざれど、多くは香分を失ふが故に、原植物培養の地に於て製出せらるゝのみにして、又其採集も一年一回稀に二回に過ぎず、更に之より香分を抽出するには、實に多大の勞力を費さゞるべからず。天然香料製造中壓搾法蒸餾法によりて得らるゝものは、比較的簡單に製出せらるれど、薔薇「スミレ」「アカチア」、「ヒヤチント」、「マイグロックヘン」等其他幽雅にして香粧品に最も愛用せらるゝ香を有する花卉類には、應用し得られず、是等の花香には吸

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入学者採用の減少を来る理由

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人造香料中、「ワニリン」「クマリン」「ヘリオトロピン」等は、既に各國にて製出せらるれど、人造花香に至りては主として獨逸國の製品とす。獨逸が人造香料を輸出する主なる國は、米、英、佛にして次で墺、西、日、露、瑞等なり。其一九〇九年に於ての之を應用したる香粧品の輸出總額は、二千四百四萬三千「マーク」にして、「ワニリン」「クマリン」「ヘリオトロピン」等の僅のみにても四百二十餘萬「マーク」に達す、此額は數年間のものと比較するときは毎年三割強の增輸出をなしつゝあり、斯く長足の增量は安價なる人造香粧を應用して、各國に於ける天然香料應用品を壓倒し、漸次商業上の勝利を得つゝあるを證せり。此影響として近時佛、瑞に於ても之に從事する會社續出し、屢々良好なる其製品、獨逸の市上に迄見ゆるに至れり、されど其製出額は遠く獨逸に及ばず。

製造會社

人造香料を製出する主なる會社及其所在地は左の如し。

一、ハールマン、ライマー會社（ホルツミンデン）
二、ハイチ會社（ライプチヒ）
三、シムメル會社（ミルチツツ）

以上の三會社は最も多量を製出し之れに次ぐを

四、アニリン會社香料部（伯林）
五、フランツ、フリツチエー會社（ハムブルヒ）
六、エー、ザクセン會社（ライプチヒ）
七、メールレンダー、マルクマン會社（ハンブルヒ）
八、ドクトルシユミツツ會社（ドユツセルドルフ）
九、アルゲエンゲール、キユンツエル會社（ウエルダー）
十、アントン、デツペー、セオエチ會社（ハムブルヒ）

而して獨逸に於ける香粧品は主として、右會社の製品を應用すれども、其一部に於ては佛蘭西、瑞西製の人造香料をも應用す、之を供給する佛、瑞の會社は左の如し。

一、タイチフ會社（ゲンフ）
二、ドウレーア會社（巴里）
三、アンゲロ、フランセース會社（クマウアア）

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るにより其價廉ならず、隨つて之を應用したる香粧品も亦高價たるを免かれず、斯道に從事するものゝ常に遺憾としたる所なりしも、獨逸に於ては此嘆聲を聞くを得ざるなり。

獨逸南部に於ては少しく天然香料製造に從事するものあれども、佛國西、以太利の如く盛ならず、其他の地方は皆此化學的香料製造場のみ、人造香料は簡單に、速かに且常に濃厚にして、同一强度のものを製出し得られ、如何なる場合にも隨意に應用し得られ、香粧品製造上單一のものにしてよく彼の複雜なる天然香料に代ふるを得るが故に、此利に注目したる獨逸國香料製造場に於ては、人造香料及び之を應用したる香粧品製造は確實にして利益あり、今後益々發達する業務なりとし、總ての天然香料の成分を研究し、其主たる原質を抽出し、之れと同樣なる化學的香料を製出し、適宜に混合して希望する香を得る方法により益々其發達を務めつゝあり、而して一般化學藥品製造會社に於ても、亦其一部に於て人造香料製造に從事するに至れり。元來人造香料は多く其製法特許にして比較的高價なりしが、近時各會社種々なる製法の下に、類似の香を競ふて安價に製出するが爲め、其應用も頓に增加し之を使用せざる香粧品の數僅少となるに至れり、是れ單に製法簡單にして安價なるによるのみならず、一には應用するに當り直接に、或は丁度となすのみに依り足れるが故に非常なる時間の節約をなすを得るによれり。

獨逸に於ては、天然香料の原植物にして多量に產するもの數種ありと雖、香粧品に最必要なる花香の如きは、其產額僅少にして、到底之を安價の香粧品に迄應用し得られざる故、花香の人造製品は最深く研究せられたれば、其種類頗多し、次で樹木草卉樹脂等の香氣より、深森に入りし際覺ゆる爽快なる香、原野に於ける枯草の香、蘚苔の香氣も研究せられ、遂に天然植物に有せざるも嗅官に愉快を感ずるもの、所謂想像的香氣をも製出するに至り、總ての香は化學的に製出せらるゝを示せり。

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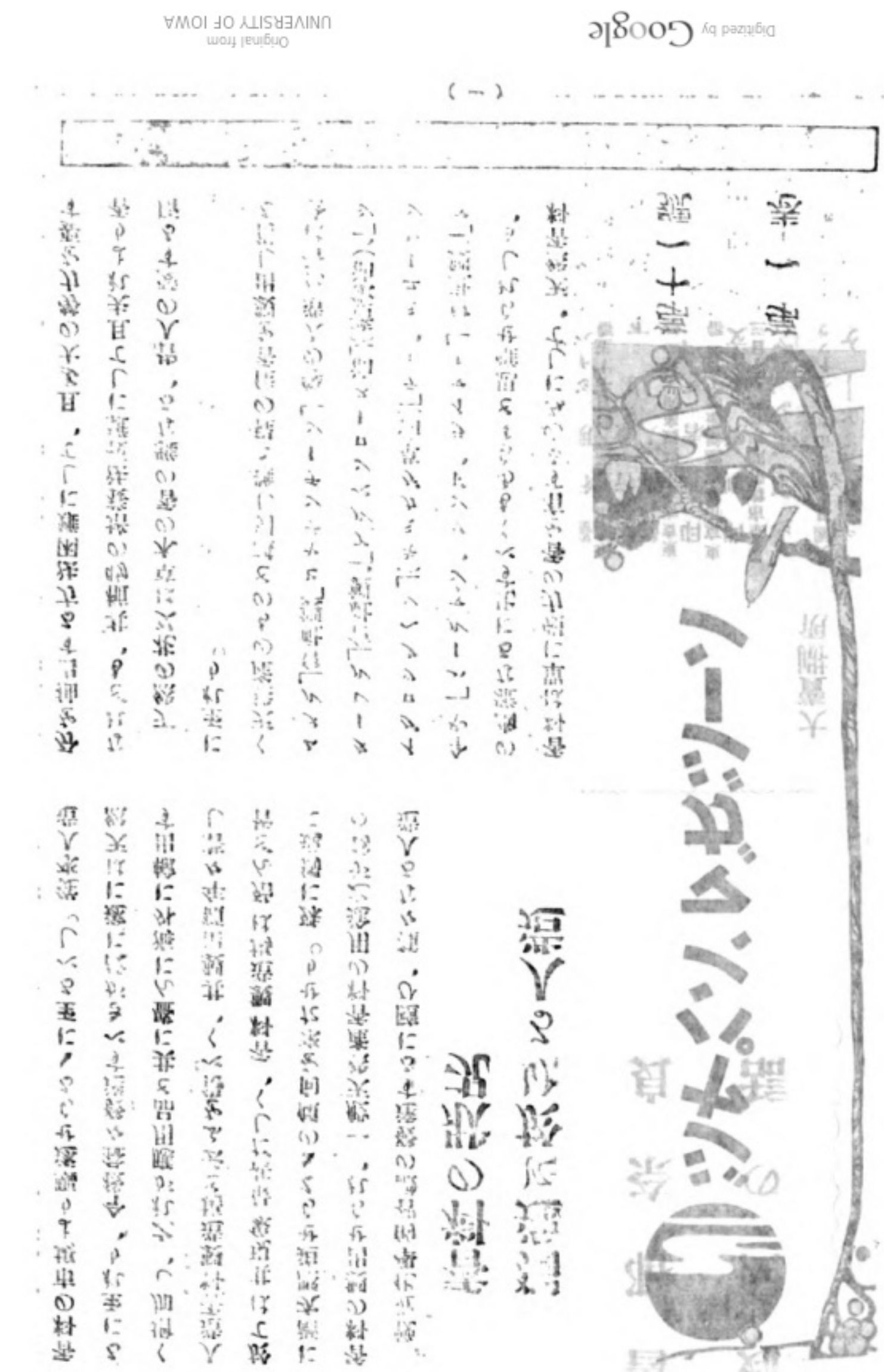

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ジヤパン、マガジーン

第一卷

第十一號

獨逸に於ける人造香料の狀況

輓近化學的智識の發達するに隨ひ、種々なる人造香料の製出せられ、一般天然產香料の用途之が爲めに漸次壓迫せらるゝの傾向を來たせり。殊に獨逸に於ては其現象最甚だしく、香料製造場は殆んど皆人造香料製造場と云ふを得べく、其製出額年々著しく增加し、之れが應用品と共に盛んに海外に輸出するに至れり、今後益々發達すべきが故に遂には天然香料の市場より驅逐せらるゝに至るべし。從來人造香料は單に强力の香を有するのみにして、天然香料の幽雅なるに比すべくもあらずと思惟せられしも、今や「ハールマン、ウンド、ライマー」會社製、「マイグロックヘン」(キミカグ草油)「テー、ミユーレンターレル」會社製、「アルペンロース油」(薔薇油)、「シムメル」會社製「ヒヤチンチーン」等の人造花香は全く天然產のものと識別し難き程の佳香を製出し得るに至れり。

天然の花又は草木の香の雅なる、皆人の愛する所なれども、其植物の培養法複雜にして且夫れより香分を抽出する方法困難にして、且多大の勞力を要す

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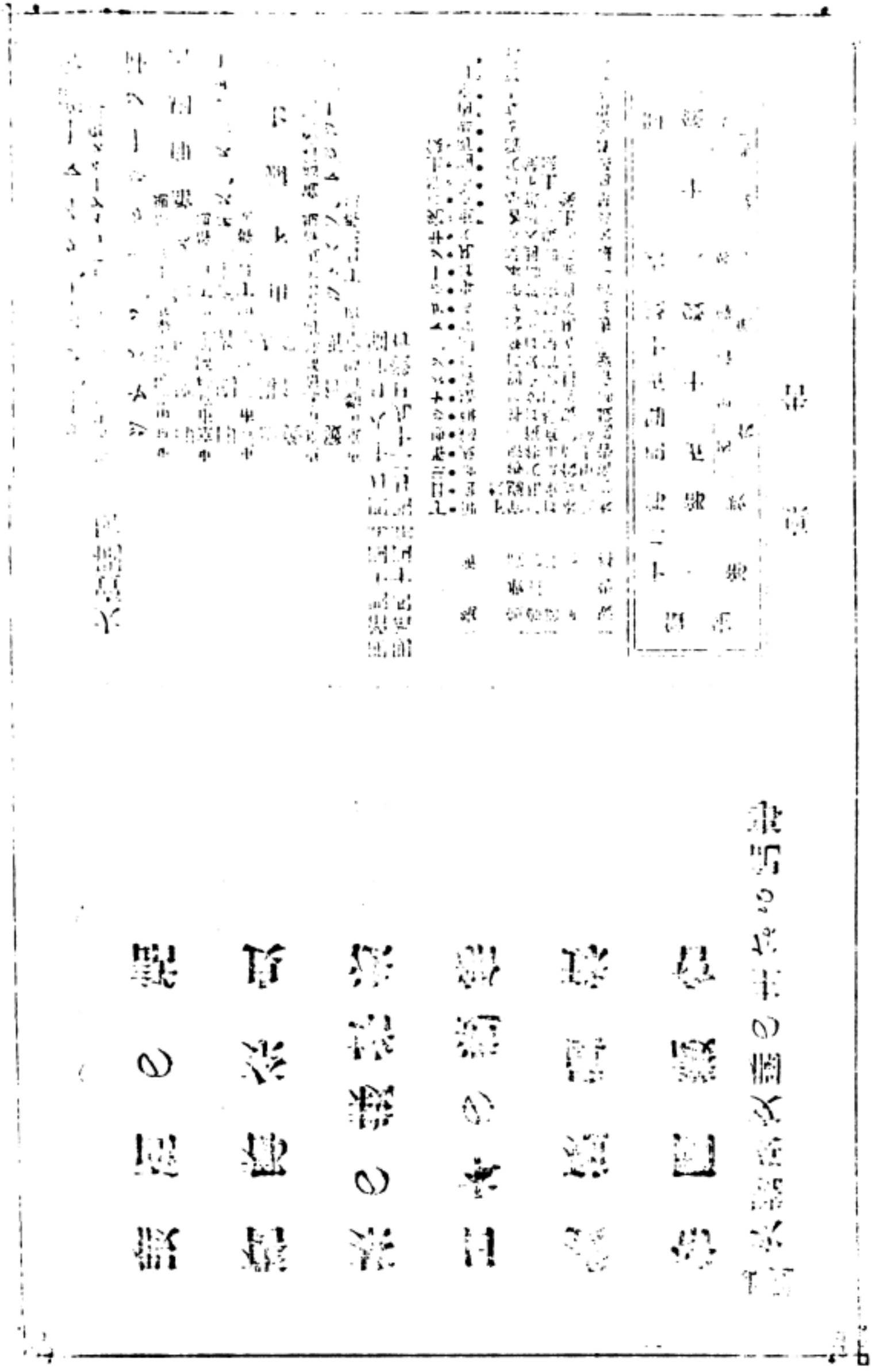

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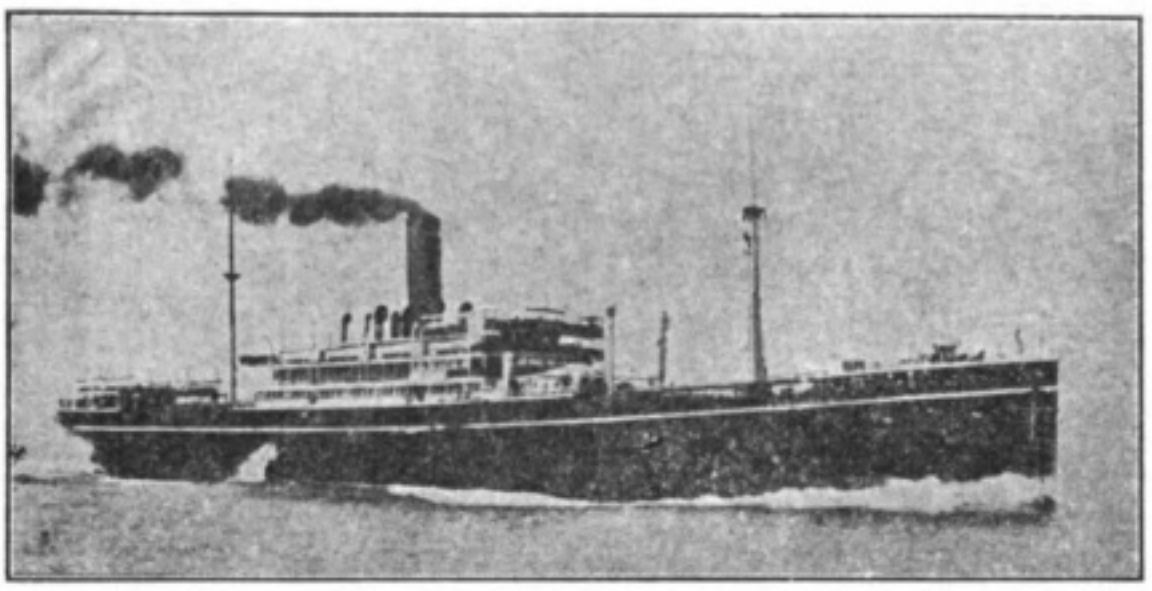

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